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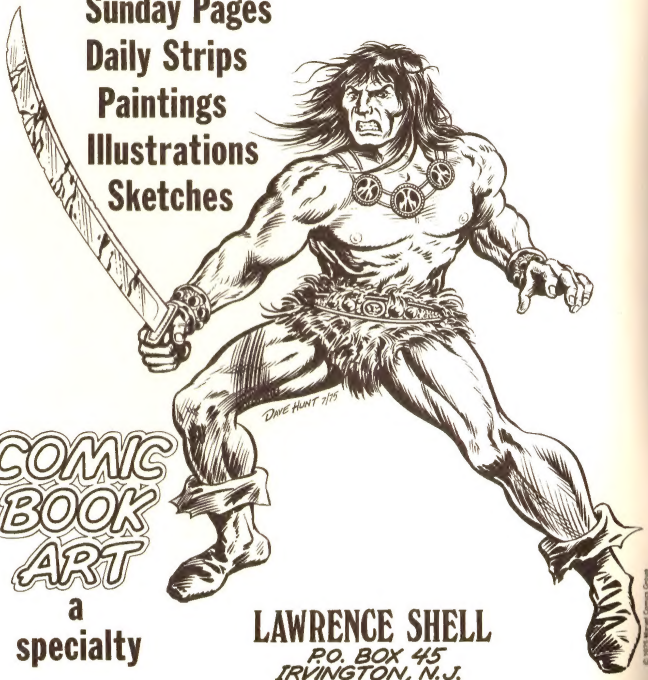

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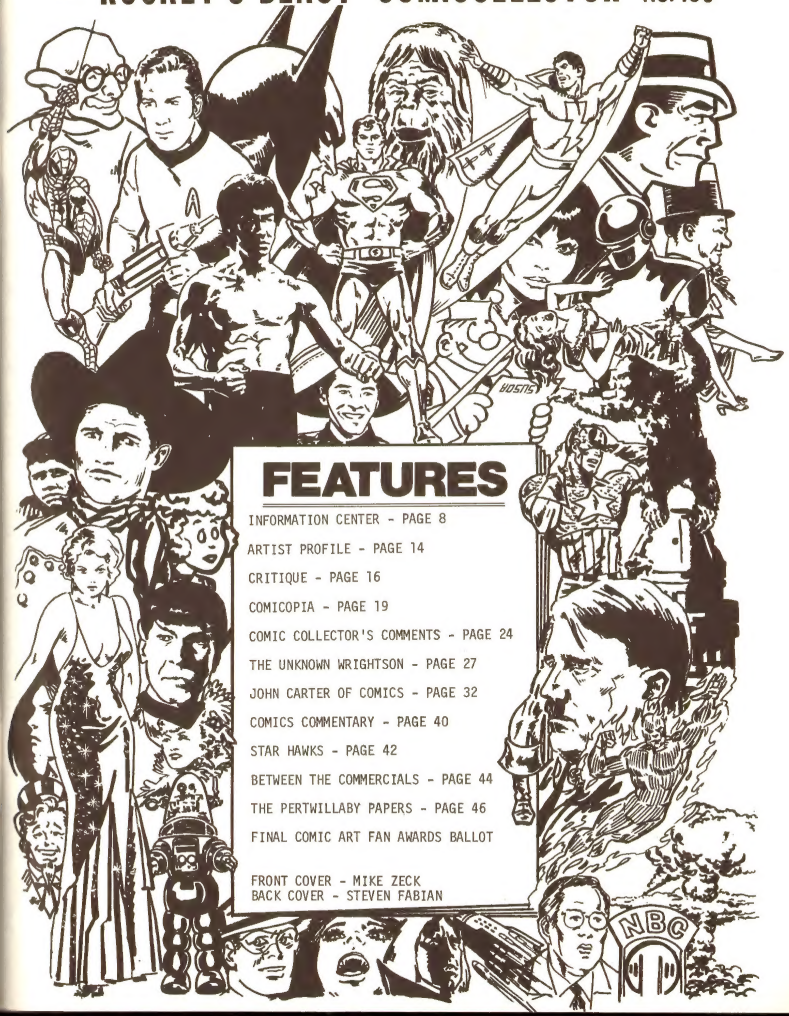

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FINAL COMIC ART FAN AWARDS BALLOT

FRONT COVER - MIKE ZECK
BACK COVER - STEVEN FABIAN

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

SEPTEMBER, 1977

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

HALF PAGE ADVERTISEMENTS: $10.00 per page - These ads are reduced to occupy one-half page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

ONE QUARTER PAGE ADVERTISEMENTS: $5.50 per page - These ads are reduced to occupy 1/4 page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

REGULAR CLASSIFIED ADS: 15¢ per 7 inch typed line - These ads are reduced to occupy 1/4 their size when printed in the RB&CC. MINIMUM - 75¢

SPECIAL CLASSIFIED ADS: 40¢ per 7 inch typed line - These ads are printed as is (not reduced in size). MINIMUM - $2.00

NOTICE - ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOGRAPHS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES, THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

NOTE: ADVERTISERS DO NOT RECEIVE FREE COPIES OF THE ISSUES IN WHICH THEY PLACE ADS. WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9025 S.W. 48th Terr., Miami, Fla. 33165

CIRCULATION: 2100 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues $6.50, 10 for $12.00, 15 for $14.50, 20 for $19.00
FIRST CLASS: 5 issues $8.50, 10 for $16.00, 15 for $20.00, 20 for $26.00
DOUBLE ABOVE RATES FOR SUBSCRIPTIONS OUTSIDE OF NORTH AMERICA.
SINGLE COPY: Third Class-$1.50, First Class-$2.25

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.75 EACH FROM THE S.F.C.A.

#'s 57, 58, 88, 89, 90, 96, 97, 106, 107, 120, 121, 123, 124, 125, 127, 129, 130, 131, 132, 133, 134, 135, 136, 137

THE ROCKET'S BLAST COMICOLLECTOR is published by James Van Hise, 9025 S.W. 48th Terrace, Miami, Florida 33165. EDITOR & PUBLISHER: JAMES VAN HISE, EDITOR EMERITUS: GORDON B. LOVE
STAFF ARTISTS: Hilary Barta, Steve Fabian, Ralph Fowler, Kerry Gammill, Marc Hempel, Don Rosa, Tom Sutton, Ron Wilber and Mike Zeck. Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope or return postage.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: SEPT. 30
NOV. 18

This issue is another regular issue of the RBCC, that being that the emphasis is on comics and comic art with a good amount of exposure also given to films and TV (mostly in the form of the I.C. and a new feature).

The front and back covers are, of course, of John Carter of Mars. MIKE ZECK's version displays the savagery of the harsh Martian existence, while STEVE FABIAN's is more ethereal in nature, capturing a scene which is almost poetic in quality.

The article on John Carter covers his treatment by comic books and features artwork by KERRY GAMMILL, MARC HEMPEL, ANDY WARNER and a page reproduced from the original art from Marvel's JOHN CARTER #2.

The centerspread this issue is also of John Carter and Barsoom and it's drawn by JOHN ADKINS RICHARDSON who makes his surprise reappearance in the RBCC with his first new drawing for us in two years!

The INFORMATION CENTER not only has an extra page this time but besides the fine art by HILARY BARTA, the IC provides a complete index to the Warner Brothers cartoons, a series which many revere even above the Disney's.

HOWARD SIEGEL's column COMIC COLLECTOR'S COMMENTS takes a close look at a 1960s British comic strip called "The Trigan Empire". It's a fine series which few comic fans in the U.S. have ever heard of. Although the fine work of its artist, Don Lawrence, doesn't reproduce perfectly in halftone, we hope it will give you some idea of how good this series is.

A new comic strip is slated to begin appearing around the country in October. It's name is STAR HAWKS and we not only publish the NEA announcement about it but the first two dailies as well. This strip, which is written by Ron Goulart and GIL KANE and is drawn by Kane, is the most exciting and innovative newspaper SF strip to come along in years. The dailies are twice the height of normal dailies to allow much more freedom for the artist...and GIL KANE is at his very best here! If your local paper hasn't picked it up yet then call or write them! It's a seven day a week strip which is not to be missed!

HILARY BARTA is presented this issue in the RBCC ARTIST PROFILE with some art that is a little different from his IC work.

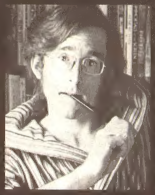
BETWEEN THE COMMERCIALS is an experiment to see if you RBCC readers would be interested in a TV column such as this. Your reaction decides its fate.

DON ROSA's PERTWILLABY PAPERS returns this issue with an adventure that gets off to a flying start in just the first installment! It's different and it's fantastic! This first installment will leave you breathless!!

THE UNKNOWN WRIGHTSON is a small collection of some pieces he did for a newspaper several years ago. Oddly enough the artistic feel is a cross between Frank Frazetta and the E.C. art of Wally Wood. They are both unique and interesting.

Due to a large amount of interesting mail the lettercol is four pages in length this time.

And of course there's COMICS COMMENTARY, COMICOPIA and CRITIQUE to round out the issue and provide you with information. and entertainment.



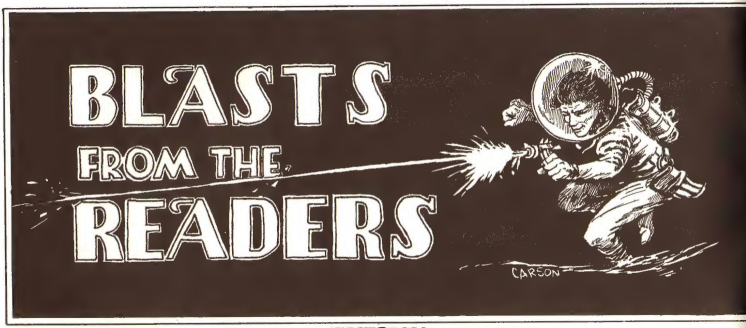
ROSA

BARTA

ZECK

RICHARDSON

RBCC CONTRIBUTORS



EDITORIAL

First of all, believe it or not, I've moved again! This time the address will be permanent (3 moves in one year is enough for anybody, especially me). So please note my NEW ADDRESS which is scattered throughout this issue. Just for the record it is: 9025 S.W. 48th Terrace, Miami, Florida 33165. This time it's here to stay! Honest!!

The REED CRANDALL original printed opposite COMICS COMMENTARY is for sale. It's in full color and more information can be had by writing to: Mike McKenney, 218 Santillane, Apt. #22, Coral Gables, Fla. 33134.

The second installment of Ron Wilber's TWILIGHT OF THE HEROES didn't make the deadline for this issue, thus its absence. Sorry about that, I know it's frustrating to begin a continued story and then have to wait to find out what's happening as it's the kind of story which is a bit different and you have to follow its development to really understand it. The first installment was really just a prelude. It will be here next ish, though.

The Steve Fabian back cover on RBCC #137 originally appeared in REH: LONE STAR FICTIONEER #1 over two years ago. It sold out quickly and thus few people really saw it. The print run on that was only about 500 anyway. I'm sure very few RBCC readers had ever seen it. I never had!

A couple issues ago Don Rosa plugged THE PRISONER PUZZLE available from The Ontario Educational Communications Authority, P.O. Box 200, Station Q, Toronto, Ontario, Canada M4T 2T1. I wrote and now I find out from them that it's only available to viewers within the province of Ontario. If any of my Canadian readers can get this from them for me (they just require a S.A.S.E.) I'll reimburse you for your trouble. Don't worry about someone else getting it for me as I have friends who would want any duplicates I got. I'll publicly thank those who help me out next issue.

Next issue is the STAR WARS special. I'm going all out to make it the most spectacular issue of the RBCC ever (slick paper, color covers, interior color) and although single copies will be $3.00, subscribers will receive this as a regular issue providing their sub existed by Sept. 30th, 1977. Subscriptions received after that date will begin with RBCC #140! Late subs will receive a notice to that effect. So you regular subscribers are getting a break as I won't pull any of that double-issue stuff on you even though my expenses on that issue will be 250% more than usual.

Two years ago I mentioned that George Beahm had several hours of recorded discussions with Vaughn Bode' which had never been published. These will finally begin appearing in the RBCC as THE VAUGHN BODE DIALOGUES next issue, in all liklihood, or #140 at the latest!

* * * * * * * * * *

Dear James,

RBCC #137 just came in and I'm impressed with both the overall appearance and context of the zine. This is the first I've seen of RBCC, but it definitely won't be the last--I'll be subscribing.

Come on now--every fanzine, even semi-professional zines, has to have at least one junk page--that's an unwritten law. Or at least I always thought it was, up until now. But I can't find a single junk page in the entire issue (excluding the ad pages--but even most of those are worth the look!)

The interview with Rick Baker was great; the photos sharp and clear--and layed out well. The IT'S ALIVE close-up has to be the grabber of the shots--you can't flip past that page without trying to find out what the heck that thing is.

I've followed INFORMATION CENTER in recent TBGs, but was pleased to see that Don has the space in RBCC to go into pulps, movies, tv--doesn't that guy ever run out???

Your own COMICS COMMENTARY had me in stitches with the Stan Lee letter from "Rev. David Billingsley"--I assume Stan knows about the hoax by now, though? And hadda agree with you about the STAR WARS comic--I only bought one issue; somehow the art doesn't make me want to play 'hit the dealers' for the issues I missed. Hempel's BLACK PANTHER illo on the facing page was dyno, to say the least.

CRITIQUE, although I probably won't order everything in sight, serves as an aid to the zine shopper--thank you muchly. I did see a copy of the FREAK BROTHERS #5 and you were right on--the Fabulous Furries have to appeal to the humor nerve whether the reader is a toker or just a joker--it's raw humor.

COMICOPIA--RBCC should get a tax break as a correspondence school--learned a lot!

STEPSONS OF CIMMERIA--art and text tops.

Ditto ARTIST PROFILE.

I hate continuations; they drive me up a tree, but anything by Wilber is worth the wait. I would guess that everybody's calling him the next Corben, but everything I've seen by him leads me to believe he's better as the next Wilber--and only.

No complaints, my money was well spent. If I was going to give you some flak it would be about the number of pages given over to ads, but the rest of the ish was so good, there's no hassle here. And you did run them all in a batch at the end of the zine rather than breaking up articles throughout--now all we have to do is get the good folks at the major tv networks to do the same with their ads.

Hang in there, keep up the good work!

Best,
Ken Hahn
R.D. 5
Auburn, N.Y. 13021

Dear Jim,
a few issues ago I let my subscription to the RBCC run out. I have resubscribed only to find even more improvements than last year.

COMICS COMMENTARY is a long time coming. Fandom needs a place to discuss the issues that concern us. Beautiful Balloons in The Buyer's Guide is o.k., but it spends too much time in non-comic related areas. I really enjoy the behind-the-scenes tidbits about the comic industry.

Ken Stribling's letter in #137 was interesting. As a person who teaches the profoundly retarded, I can assure you the word "normal" is quite unimportant.

As I teach my "clients" simple tasks, our environment teaches us complex ones. We learn our sexuality; we are not born heterosexual in an innate sense. In fact, man is the only animal with an advanced cerebal cortex. It is the cerebal cortex that gives man his freedom to deviate in areas ruled by instinct in animals; sexuality included.

Ken seems to believe that there is something evil about sexually explicit comics. I don't find that so. In fact, I believe that good and evil are value judgments created by men, for men. We are both entitled to our beliefs.

Ken mentioned Vaughn Bode in his letter, and I find nothing perverse in Vaughn's work. One of the best examples of this is CHEECH WIZARD/SCHIZOPHRENIA. As you know, when the book is turned sideways, the left half is comprised of a story about Vaughn. The right half makes up a Cheech Wizard episode.

As usual, the Cheech wizard strip is funny, full of four letter words, and sexually explicit.

But the left half is comics history!! Here, in a little series of panels, an artist draws himself and gives himself to us. Not a character, but himself.

If one really understands the left side of CHEECH WIZARD/SCHIZOPHRENIA, the right side gains new meaning. The four letter words, sex, and irreverence suddenly become wholesome and beautiful, even innocent. And innocence was something the little wizard was never accused of, until we knew the man.

No; Vaughn Bode' was not perverse! Just creative and beautiful...just a person.

I suspect there are other artists like him, as well.

Ron Sikes, apt. C-3
2700 S.W. Archer Road
Gainesville, Fla. 32608

Dear Jim,
I agree with a lot that Ken Stribling said in RBCC 137. He said some things I had wanted to say myself for a long time about the influence of certain materials on a person.

I never had any exposure to underground material until I saw that issue of RBCC which had Bode in it. What I saw turned me completely off. His excessive use of profane language and the way he portrayed women in general was sick. Also I thought his artwork stunk. I would never buy any of his stuff or any other underground if that is a reflection of it.

I don't have any men's magazines at present and I don't intend to get any because I believe they are a bad influence. But, I was exposed to my share of them when I was growing up. How many men could honestly say that they would get a PLAYBOY just for an article in it? [EDITOR'S NOTE: WHENEVER I BUY A PLAYBOY, IT IS FOR EITHER "LITTLE ANNIE FANNY" BY KURTZMAN AND ELDER, A GOOD GAHAN WILSON CARTOON, OR SOMETHING ELSE SIMILAR IN NATURE...SUCH AS AN ARTICLE.] If he was honest with himself he did it mainly to look at pictures and/or read the dirty jokes. If a person looks at or reads such stuff very much he will have a tendency to think of women as simply objects to be used for sexual purposes and nothing else. That is true because of the way they portray women in such magazines. He should remember that women are human beings with feelings and emotions and that no one likes to be treated like an object.

There is a couple of other matters unrelated to what Ken Stribling said that I want to comment on. One thing is the use of nude women in ads to attract attention such as the one on page 68 of RBCC 137. The use of such things to attract attention is unnecessary and uncalled for when it has nothing to do with what they are selling. [ACTUALLY, I FIND NOTHING WRONG WITH AN ARTISTIC RENDERING OF A NUDE WHEN IT IS DONE WELL AND NOT INTENDED TO BE GARISH. THE ONE IN RBCC 137 WAS ACTUALLY QUITE NICE.]

The other thing I would like to comment on is such ads as on page 48 of RBCC called "Dungeon of Fear". This kind of ad is in poor taste and such a thing belongs more in a porn magazine than in a high quality fanzine such as RBCC. It has nothing to do with comics. [ACTUALLY...I AGREE WITH YOU! RBCC 136 & 137 EACH HAD AN AD OF THAT TYPE IN THEM. AT FIRST I THOUGHT, WELL I CAN LIVE WITH AN AD LIKE THAT ONCE IN A GREAT WHILE IF IT'S ONLY A QUARTER PAGE. THEN THE SECOND AD SHOWED UP AND I FROWNED AND WONDERED. THEN I SAW A THIRD SUCH AD IN "THE COMICS JOURNAL" AND I DECIDED THAT BEFORE THIS HAD A CHANCE TO BECOME EPIDEMIC I'D JUST STOP ACCEPTING THEM. THE ONE IN TCJ HAD TO DO WITH A COMIC STRIP INVOLVING WOMEN BEATING EACH OTHER UP. THIS IS BIZARRE, FRIENDS. IF SADISMO FANDOM WANTS TO MEET, THEY'LL HAVE TO MEET ELSEWHERE. THE RBCC WON'T EVEN LET YOU RIDE IN THE BACK OF THE BUS. I DON'T BELIEVE TBG WILL ANYMORE, EITHER.]

I agree wholeheartedly with Ken Stribling's views on homosexuality. I do not consider his viewpoint extreme at all. A person is not normal in any sense of the word if he is a homosexual.

In conclusion, overall I think that RBCC is a top quality fanzine not only because of its articles but because of its willingness to print viewpoints even if you as editor disagree.

George L. Lumpkin
205 6th Street West
Alexander City, Al. 35010

Dear Jim,
I really wish you hadn't printed the letter from the religious fanatic. I am assuming that it was serious and not some sort of joke, which is too bad because with just a little rewriting it could have been one of the funniest loc's I've read in a long time.

You ask us if this guy's collection really endangered him. It obviously endangered his peace of mind, and therefore he was certainly justified in throwing the stuff away (or, for that matter, burning it I suppose, though that seems foolish). Now, as to the perverted reasoning behind his allowing himself to have his peace of mind destroyed by a stack of pulp paper, I will not comment. I can't comment on it even if I wanted to; I don't understand it. It is too unnatural for me to grasp.

Robert P. Barger
P.O. Box 8
Evensville, Tenn. 37332

Dear Jim,
I usually don't write magazines, but I felt that I must present my opinion in relation to Ken Stribling's letter.

His rejection of certain "corrupting" influences was due to his religious awakening. How come upon "getting religion" everyone believes themselves servants of GOD? Why a total (in most cases) change in opinions and views?

Why? Because that person now believes himself better than the non-religious person...that his opinions are better than others. But, upon "getting religion" he no longer has his own opinions...only those of his selected religion. And this is what I object to most...a person injecting his moralistic views upon me. I'm not saying that Ken is trying to force his views on anybody...but

his views typify those that do. The self-appointed "experts" or guardians of our morals. They interpret the Bible as saying that so-called "porno" is bad, so they crusade against it (whether they like porno or not). They feel it is their duty.

I agree with Ken that most undergrounds are crap... full of sex and violence. I prefer more of a story so I don't usually read these ones...but I wouldn't deny someone else their right to read them.

As for BODE...I've always liked his style, but never his subject matter. I am bored by homosexuals, S&M, B&D and other such "abnormal" sexual acts. BUT I would not tell someone that they couldn't do said act...if it isn't directly harmful to someone else or society (thus I am against sex murderers, et al).

I still can't see why anyone would call PLAYBOY porno...mostly, a guy who doesn't object to pictures of naked women. PLAYBOY has some of the best fiction and articles I have read, plus having the best cartoons anywhere. It happens to be the best general interest magazine on the market...that happens to have nudes (so it will sell to the general public). Now HUSTLER is a different matter...

I never could stand NATIONAL LAMPOON. I have a broad sense of humor...yet most of NAT MAL is unfunny to me...in fact, stupid.

I have yet to read convincing evidence to conclude that any media really perverts anyone. True, someone might reinact a scene from a movie...but the movie did not cause this person to go out and perform the act. He (or she) would have committed a similar act...the viewed scene only gave them a way to do it. Media (comics, movies, TV, et al) may influence anti-social individuals, but it surely does not create them. I am a scientist (a zoologist, to be exact) and have read much of the research on the subject (this includes over 12 books) and I still find no conclusive proof. Therefore, in answer to Ken's letter...he was endangered by his collection. A person can only be corrupted if he wants to be...

In fact, some of the worst comics and books on the market are those so-called "Christian" ones. These give the reader the feeling that if they accept Christ everything will be okay and all their problems will be gone. Upon accepting Christ one's problems remain, only now they are clouded by religious mumble-jumble...those sex hang-ups, money problems, unemployment still remains. Only now you don't care. Religion turns you into a mental zombie! (Wow a new Christian comic for Marvel... TALES OF THE MENTAL ZOMBIES!). Now, don't get me wrong, I am not against religion (some of my best friends are religious)...it is great if one needs it. But I don't think that they should press their beliefs on us...just because their minds are clouded it doesn't mean we want ours so polluted. One such "Christian" comic I really object to is CTE's PREHISTORIC MAN (does CTE stand for Christians To the End?)...which gives all kinds of misinformation about evolution and scientific method. If this isn't corruptive I don't know what is. If undergrounds corrupt then so do these "Christian" comics... giving one the belief that accepting God or Christ will solve everything. Who is to say one type of "corruption" is better than another? Not me and, surely, not Ken.

Let me leave you with one example of a person I know...and everyone who knows him will agree with me. He is the most moralistic person I know...altruistic... helpful...et al. Yet, he is an athiest, reads comics (for over 15 years), reads men's magazines (from PLAYBOY to HUSTLER to out-and-out porno) by the hundreds... because he is a writer and does so to see what is being done; watches TV and movies endlessly. Wouldn't you think that this much exposure would have corrupted this athiest in his 25 years of life? If media can corrupt, it should have. But it didn't...he remains moral for he believes it is right (not because "God Told Him To), sexually active without hang-ups ot need for abnormal sex (though he had read and seen tons of it), and defends a person's right to have religion if needed. I know that this guy has not been corrupted by the media. He is not endangered by his collection. I know this to be true...for this guy is me.

Paul Hugli
9440 Nichols
Bellflower, Cal. 90706

Boy Jim,

I am really shocked on reading from Ken Stribling's letter. I feel that he was wrong to burn those publications. Fire is a collector's worst enemy. I feel that Mr. Stribling has something loose upstairs and unfortunately you printed his joke for all of RBCC'ers to read. [NOTE: IT WAS NO JOKE.] You made a mistake but he and his comments are uncalled for, not true, and very "anti-collector".

John S. Iavarone
7 Glendale Avenue
Albany, N.Y. 12208

Dear Mr. Van Hise,

Sigh...the human mind is such a complex and complexing organ. I try to understand it but so often my efforts don't succeed. My present source of confusion arises from comments I have read and heard concerning Frank Robbins art. Ron Gomes calls it cartoony. You, Mr. Van Hise have previously indicated your dislike of it and Mark Burbey seems to dislike it a bit too. I enjoy Mr. Robbins work very much. How can I convince you that something you dislike is of value, particularly in comics one of the world's most critical mediums of intellectual and artistic intercourse. I don't even know if I could change your mind, but I would like to offer some comments all of which are opinions. You may pick and choose which fit your personal philosophy and discard those that do not.

1) The untimate test of any comic book artist is "Does he tell a story". If he does he works. This is why many of the artists which are almost universally disliked by "fans" continue to work. The lack of story-telling ability will destroy any story. This is perhaps why the Philippine artists have failed to capture the American public even though each panel is a true beauty to view.

2) No artist sells a book (I hate absolutes. They open one so wide to criticism). Even the most "fan" reveered talents in the industry have failed to do so. Adams couldn't sell the SPECTRE, DEADMAN, X-MEN or GREEN LANTERN. Kirby couldn't sell his fourth world series. CONAN survives without Smith, SPIDER-MAN without Ditko, FANTASTIC FOUR without Kirby and perhaps saddest from some points of view, Donald Duck survives without Mr. Barks.

3) Good writers sell books, especially when they are coupled with a good story-telling artist. This is why DONALD DUCK is so much poorer for the loss of Barks than CONAN is for the loss of Smith.

4) There is only one real criteria to judge anything by. Did I like it. If I did like it, please, don't try to take it away from me unless it hurts me or someone else. Here I guess you will comment that whatever you are criticizing may hurt the industry. I wonder if the companies are not suffering from too much help from fans. As much as I prefer WARLOCK (and I think most fans do) to JIMMY OLSEN, ask yourself this: Which book fed and clothed more artists, writers, editors and stock holders?

If I did not enjoy a book then perhaps there is something I missed. When I rejoined fandom, the first DC book I bought was CREEPER #1. I did not enjoy it. When I read it I retired back to "good ole" Marvel. Since then I have been "educated" in some way and I now am very happy to own the entire CREEPER series.

Why?

You tell me Robbins is bad and Mr. Burbey is effusive with an excess of verbage both cute and cutting. But you haven't told me why.

Do you dislike his use of black colors? (I love it

and wish he could ink his own work to highlight his use of black. I loved his Batman stories which he wrote, drew and inked in DETECTIVE). Do you dislike his figure positioning? (This is what I feel is perhaps his most easily criticized area but this is, I feel, because he approaches the figures from a different (not cartoony) viewpoint than most do. Ditko uses still a different approach.

Does he draw faces you don't like? (I don't particularly like Ditko faces). Does he distort proportions? (Kirby has been getting away with it for years).

In short, cute, vile, acid, snide criticisms are negative in nature and do not serve you or me. Well thought out criticism is positive in nature since it educates and directs further thought.

As I finish this letter I feel that perhaps I could have spent my time in a more meaningful persuit if I had chosen to comment on Mr. Burbey's comments concerning "a deserved gory death" carried out, or threatened, by the Creeper on a "punk".

Mr. Burbey, the Creeper is not a judge and jury. This single institution separates the civilized from the uncivilized peoples. A society may be technologically "civilized" to the point where all human wants have been satisfied, but if it lacks a fair judicial system it has not risen one step above barbarism. Society is raped by each individual who does any act (no matter how obscure the penetration) to compromise the right of any individual, no matter how heinous, to a fair trial. The danger of your type of thinking is total.

John D. Stefl
830 W. Springfield Rd. E.
Springfield, Pa. 19064

I GUESS I NEVER ELABORATED ON MY REASONS FOR DISLIKING THE ARTWORK OF FRANK ROBBINS BECAUSE IT ALWAYS SEEMED VERY OBVIOUS TO ME. I FEEL HIS ART IS SLOPPY AND VERY CRUDE LOOKING. HIS POOR ANATOMY JUST MAKES A BAD SITUATION WORSE. WHAT GOOD IS STORY-TELLING ABILITY IF THE ART IS DREADFUL TO LOOK AT? HIS ART LOOKS LIKE SOMETHING LEFT OVER FROM A LOW POINT OF THE 1940's. WHEN ROY THOMAS WAS QUESTIONED AT HOUSTONCON '76 AS TO WHY ROBBINS, OF ALL PEOPLE, WAS DRAWING THE "INVADERS", THOMAS TALKED OF ROBBINS' ABILITY TO DRAW CARS AND PLANES BUT WAS UNABLE TO DEFEND ROBBINS' BASIC ARTISTIC ABILITIES FROM THE FANS' PROBING.

Dear Jim,

I've heard of offering a scarificial animal to God before, but a sacrificial comic book collection? I am refering, of course, to Ken Stribling's letter in the last issue.

He apparently has made some very basic assumptions about life that I find, frankly, childish. I am not writing this letter to challenge his beliefs, but rather to expand on the basic theme of his letter. And I hope to explain it a little bit better than he did, leaving Satan, homosexuality and God out.

What upset Mr. Stribling was the perversity that had infiltrated the comic field. But the issue is larger than that; it pervades our whole society and the mass-media is at the forefront, shoving it down our throats. Without a doubt, decadence is "in".

Now let me explain - it is not violence that I object to. It is not sex that I object to. It is not even perversity that I object to. It is the glorification of these things that disturbs me. It is the deliberate twisting of values and attitudes to make these things appear desirable, that revolts me. Things have twisted so much that in current slang, "bad" actually means good. 180 degrees! And make no mistake, these twisted attitudes that exist in our media "herds" absolutely influence the attitudes we have towards life. (To be "cool" a la James Bond.)

I am totally against censorship, but believe that everyone, including children, should be exposed to all the various facets of life (although in the case of children, gradually and with supervision). Hiding never solves anything. But the exposure must be honest. (This is the only true workable guideline in establishing standards on obscenity). Show violence for exactly what it is. Neither good nor bad, but merely the use of physical force which rarely solves anything. Show sex exactly as it is. Not moral or immoral but merely physical attraction between the sexes. Love is another subject entirely. Show perversity for exactly the destructive lifestyle that it is.

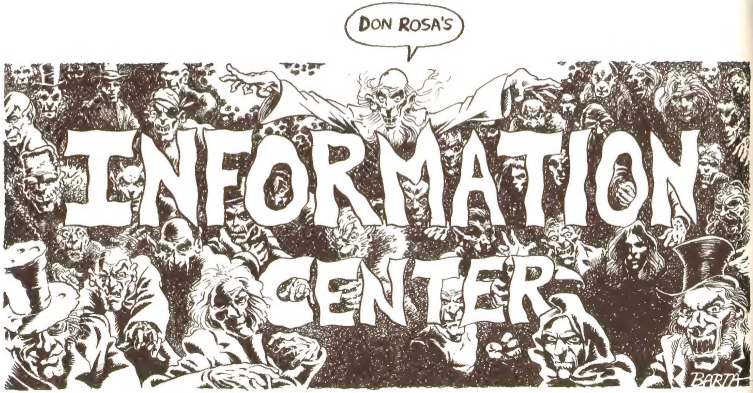
The "romantic" view of "living happily ever after" that is portrayed in escapist fiction is just as twisted as that of porno. Honest reality is what we need when when it comes to portraying the human condition in the mass media. Is escapism harmful? No, not in itself. It's like an alcoholic drink; nice every once in awhile, but when it's finished, your problems still exist. But too many people become escape-aholics. The central question is, why do people need escapism? Obviously to flee from reality because they don't know how to face up to it. [EDITOR'S NOTE: THIS IS ONLY TRUE IN THE EXTREME CASES. ESCAPISM IS ALSO A FORM OF RELAXATION. LISTENING TO MUSIC IS ESCAPISM, BUT IS THIS BAD? OF COURSE NOT. PEOPLE NEED ENTERTAINMENT (WHICH IS ANOTHER WORD FOR ESCAPISM) TO RELAX. ALL WORK AND NO PLAY MAKES JACK A DULL BOY IS NOT JUST A SIMPLISTIC PHRASE, IT DESCRIBES A VERY REAL SITUATION.] But the mass-media doesn't teach us to effectively deal with the world in which we live. (As I believe it should, and should also be its main responsibility!) It merely fills us with false dreams based upon distortions of reality.

The question is why? Why do people in the mass media deliberately push distorted values on us? They will tell you, "Because it sells". Ah yes, the almighty dollar. People forget that they can be wealthy, without money. But why does it sell? Is it because that is the only thing they are selling? Has the mass media conditioned us, like Pavlov's dog, to salivate, only at the sight of decadence? Have we forgotten what wonderful reality can be, because no one is teaching that anymore? I don't know. Do you? [NOTE: IT'S VERY EASY TO BLAME THE PUBLISHERS FOR WHAT WE'RE BUYING BUT IT MAKES NO SENSE. MARKET TRENDS ARE BASED ON WHAT SELLS AND WHAT DOESN'T SELL. THERE ARE THOUSANDS OF PUBLICATIONS AVAILABLE, BUT IT IS THE TYPE THAT SELLS BEST WHICH IS COPIED UNTIL IT SEEMS THAT'S ALL THAT'S AVAILABLE. WHAT PEOPLE NEED IS NOT ALWAYS WHAT PEOPLE WANT. "CHARLIE'S ANGELS" WOULDN'T BE THE NUMBER ONE RATED SHOW OTHERWISE.]

Yes, the mass media are the perpetrators, but they are us. Do you agree that we should stop doing this to ourselves? I address myself specifically to you, Jim. Why did you run that ad on page 48 of the last issue for the bondage strip "Dungeon Of Pain"? Is the lousy $5.50 you got to run that ad so important that you will sacrifice your values and help promote bondage? Or are you really a bondage lover? Will you continue to accept ads like that? Where will you draw the line? Don't you think you should have the courage to say, "I won't accept this in my magazine"? When you accept an ad, you help promote that product. Do you really want to promote this kind of stuff? Sorry Jim, but I feel that your readers deserve an answer. Change has to start somewhere! [NOTE: IT SEEMS TO HAVE STARTED RIGHT HERE ALREADY BECAUSE A FEW PARAGRAPHS BACK YOU STATE, "I AM TOTALLY AGAINST CENSORSHIP...HIDING NEVER SOLVES ANYTHING." IF SO, MY WILLINGNESS TO RUN THE AD SHOULDN'T BOTHER YOU, OTHERWISE YOU ARE CONTRADICTING YOURSELF. AS TO THOSE TYPE OF ADS AND THEIR FUTURE REGARDING RBCC I'VE ALREADY STATED THAT EARLIER IN THIS COLUMN IN GEORGE LUMPKIN'S LETTER. WHEN THEY'RE FEW AND FAR BETWEEN I DON'T FEEL THOSE ADS ARE HARMFUL. IT'S A PROLIFERATION THAT COULD CAUSE HARM AND WHICH WON'T HAPPEN IN THE RBCC]

As to us consumers, if you agree with me and would like to do something, I suggest you hit the mass media where it hurts. Boycott things with twisted values. Every little bit helps.

Mike McKenney
218 Santillane, Apt. #22
Coral Gables, Fla. 33134



There's a man for whom questions mean danger; next to a 3-buck bill, he is much stranger! With every move he takes, drastic fubars he makes; odds are he won't live through his next index! In-For-Maation Man.. IN-FOR-MAATION MAN! They've given you an I.C., and taken your spare time!

COMIC BOOK HALL OF FAME

Jim LATEANO nominates Richard Corben's "Rowlf".
ROBERT OLIVER likes Fantastic Four #45-47, X-Men #14-16 & that all time favorite sequence SPIDER-MAN #31-33.
ROY REIMER chooses Detective #439, Howard the Duck #16, MARVEL FEATURE #1 (Red Sonja), Green Lantern #89 and Defenders Annual #1.
And though I remind y'all that the original intent of this feature is to honor specific issues, not entire series...but we'll be big-hearted and let ROB WILSON nominate Jim Starlin's "Warlock" stories, and allow ARJAY ORTEGA to mention "Swamp Thing" as well as "Warlock" (though Arjay sez that the 9th issues of both titles were his favorites).
BOB ROWE names UNCLE SCROOGE #60 ("Phantom of Notre Dame") and FLASH #174 ("Stupendous Triumph of the 6 Super-Villains").

A FEW ADDITIONS:

ALLAN PALMER, whose French is somewhat better than mine, translates the un-translated "ASTERIX" book titles for us. These are the other 7 books yet to be put into English along with those other 17 I listed: "The Gaul Rally", "Asterix & the Norsemen", "the Arvern Shield", "Asterix In Corsica", "Caesar's Gift", "Obelix & Co.", and the 12 booklets based on the animated film, "the 12 Labors Of Asterix".

and TODD GOLDBERG tells me of 2 of the "Li'l Abner" paperbacks I was quized on: "The World of Li'l Abner" (Ballantine, '52) and "From Dogpatch To Slobovia" ('64). And I finally remembered I have one on the book shelf right in back of me!: "The Life & Times of The Shmoo" (Simon & Shuster, '48).

BRUCE & CAROLE DINGWALL--HAMILTON, ONTARIO, CANADA
WHEN QUALITY SOLD ALL THEIR TITLES OUT, DID THEY ALL GO TO D.C., OR WERE SEVERAL PUBLISHERS INVOLVED???

Well, in January 1957 DC got Blackhawk with issue #108, G.I. COMBAT with #44, and ROBIN HOOD TALES with #7. Also, we can assume DC apparently received the rights to everything else since they seem to be using any old Quality character they care to except "The Spirit"; therefore no other publishing company would seem to have been involved. Though I still don't know what sort of reprint deal super/I.W. made with somebody.

"TORCHY" BY BILL WARD APPEARS IN SEVERAL ISSUES OF DOLLMAN WHICH WE HAVE; WHERE ELSE DID SHE APPEAR???

I don't know exactly which issue #'s we're talking about, but "Torchy" first appeared in MILITARY/MODERN COMICS, then DOLLMAN and of course in six issues of her own title, as well as one super/I.W. reprint. I hope you don't want to start collecting Torchy stuff now that the prices on "Good Girl Art", including everything from Torchy down to the worst possible junk, has sky-rocketed in price since those expert market-manipulators did an article on it for the 1976 "Price Guide". I used to love old odd-ball comics that you could buy for pennies---but that's all over since the "PRICE GUIDE" writers have dubbed it "Esoteric Comics". Now any un-scrupulous-type dealer with a batch of odd old comics he can't seem to give away at 50¢ each, puts an "Esoteric Comics!" sign on the box and sells 'em at $5-$15 apiece to the willing cattle.

CAN YOU GIVE A GENERALIZED LIST OF THE ARTISTS WHO WORKED ON STREET & SMITH'S SHADOW COMIC OVER THE YEARS??

SHADOW COMICS (which ran Vol. 1 #1, March 1940 to Vol. 9 #5, August 1949) was drawned by the likes of Vernon Greene ('40-'43), John Binder (shop)('42-'43), Charles Coll ('43-48), Walter Darr ('43), Ed Cartier ('47-48), "Sobo"('47), Al Bare ('43-44) and Bob Powell ('47-49); some covers were by painter J. Rozen.

ROBERT WILSON--LAKE WORTH, FLORIDA

IF SCARCITY DETERMINES VALUE OF A COMIC, I AM CURIOUS HOW MANY COPIES OF HOWARD THE DUCK #1 WERE PRINTED AS COMPARED TO THE PRINT RUN OF ANY OTHER RECENT-BUT LESSER VALUED-FIRST ISSUE. MY OPINION IS THAT IF WE LOOK AT THE NUMBER OF ISSUES PRINTED, WE'D FIND THAT H.T.D. #1 AIN'T RARE - JUST EXPENSIVE.

Hey...You catch on Real Quick.

The same thing has happened on a more obvious level with the comic STAR WARS #1. There was no shortage of this comic but as soon as the movie became a hit the comic, 3 months old, jumped to $1.50 with all dealers

and now most charge four to five dollars for it. One dealer was selling it so fast in his store at $4.00 each that he was sure it was priced too low and raised it to $5.00. The blame can't all be laid at the feet of the dealers as it's the cattle who'll pay this just to have it that encourage this. Now Marvel is reprinting all the issues of STAR WARS, individually, which will fill the demand but probably not drop the prfce of the first printing of SW#1.

ALAN McCAUGHAN -- GLENDALE, CALIFORNIA
BESIDES VAMPIRELLA, BLAZING COMBAT, THE SPIRIT, COMIX INTERNATIONAL, CREEPY, EERIE, HELP AND THE THREE FUMETTI MOVIE MAGAZINES (MOLE PEOPLE, HORROR OF PARTY BEACH AND HORROR OF DRACULA/CURSE OF FRANKENSTEIN) HAS WARREN PUBLISHED ANY OTHER MAGAZINES WITH COMIC STRIPS? DID ANY STRIPS APPEAR IN FAMOUS MONSTERS, SPACEMEN, OR WILDEST WESTERNS???

Yes! There were some nize lil' movie adaptation strips in MONSTER WORLD: #1 - "The Mummy" by Wally Wood, #2 - "The Mummy's Hand" by Joe Orlando, #3 - "Curse of Frankenstein" by Orlando, #9 - "Horror of Dracula" (in Fumetti style). While you're listing Warren's publishing history, let's mention the only other items he's put out (though none contained any strips): ON THE SCENE (one issue), SCREEN THRILLS ILLUSTRATED, DO-IT-YOURSELF MONSTER MAKE-UP HANDBOOK, FAMOUS MONSTERS CONVENTION PROGRAMS and HEIDI (a slick pub on a cute femme fan named Heidi Saha). I haven't sat down and checked through all those other magazines, but I'd say there were no comic strips in F.M., SPACEMEN, SCREEN THRILLS, WILDEST WESTERNS, etc, although I recall some cartoon-gag features by Basil Wolverton.

STAN MOLSON -- KITCHENER, ONTARIO, CANADA
WHERE DID THOSE ODD-LOOKING "MICKEY & THE SLEUTH" ISSUES OF DISNEY SHOWCASE (#38 & 39) FIRST APPEAR???

Those were done by my countrymen over in Italy and originally appeared there (where Mickey Mouse knows Topo Gigio personally).

I JUST DISCOVERED AN ARTIST SIGNATURE IN A WALT DISNEY COMIC BOOK! IF YOU LOOK AT THE LOWER LEFT-HAND CORNER OF THE TOP FRAME OF THE FIRST PAGE OF TEXAS JOHN SLAUGHTER #1181 YOU WILL SEE DAN SPIEGLE'S SIGNATURE! THIS IS RATHER RARE AND OUTSIDE THE DISNEY ORGANIZATION'S WISHES, RIGHT???

Uuuh...Yuh.

WHY ARE MARCH OF COMICS SO SCARCE? OVERSTREET INDICATES THAT MANY OF THESE ARE AVAILABLE AT LOW PRICES BUT I HAVE ONLY MANAGED TO LOCATE A FEW OF THESE IN YEARS. IS THERE ANY WAY TO PURCHASE NEW MARCH OF COMICS? THE OCCASIONAL ISSUES THAT DO TURN UP IN DEALERS' HANDS ARE EARLY.

MARCH OF COMICS can't be bought anywhere -they're giveaways - which also explains why they're scarce. I know you'd think that if something's free, everyone would take one and it would be common -- but that doesn't seem to work with comics. Maybe they aren't given away at many places -- usually only shoe stores I believe. As to why dealers don't mess with much other than the earlier issues is that they aren't "worth" their trouble. I have the same trouble with four color comics which I collect: I actually need more issues of the last 150 issues (circa 1961) than I do of the first 150 issues (circa 1942). It's actually understandable...they're very inexpensive, few people collect 'em, and they take up space in a stock, especially for a dealer travelling around to conventions.

OVERSTREET LISTS THAT THERE ARE 2 EDITIONS OF THE ALIENS COMIC, ONE IN 1967 AND ONE IN 1972. HOW CAN YOU TELL THE DIFFERENCE? I'VE NEVER HEARD OF THIS 1972 EDITION BEFORE.

Does anyone have a copy of the 1972 issue? I haven't missed a new comic (without knowing it) in 10 years, and I never saw hide nor hair nor cover nor staple of a 1972 ALIENS comic. But if such is extant, there would hafta be a "1972" copyright date in the indicia, thereby distinguishing it from the 1967 edition.

I AM GETTING FAIRLY CLOSE TO A COMPLETE SET OF GOLD KEY COMICS 1962-1977. BUT OVERSTREET LISTS SOME COMICS THAT I NEVER SEEN...DO THESE ACTUALLY EXIST?: MR. ED #4-6; MR. & MRS. J. EVIL SCIENTIST #5,6; MY FAVORITE MARTIAN #9-15; OLD YELLER 1966 and 1968 EDITIONS; RUFF & REDDY #1, ROBIN HOOD (1965) and SECRET AGENT #2.

I collect MY FAVORITE MARTIAN, OLD YELLER, ROBIN HOOD and SECRET AGENT - and I don't have any of those issues either. It's possible they don't exist...Overstreet listed ALL AMERICAN MEN OF WAR #118-136 (which don't exist) for years. In fact, the new edition is the first time he's had that listing correct.

TODD GOLDBERG -- ?
DID JOHN BUSCEMA DRAW HELEN OF TROY FOUR COLOR #684? DID HE ALSO DRAW THE ASININE (BUT NICELY DRAWN) "132 ROMAN SOLDIERS" AD THAT APPEARED ON THOUSANDS OF COMICS DURING THE 60's?

Yeah, I'd say that's Buscema in the HELEN OF TROY comic...and I bet that's him on the "132 Roman Soldiers" ad too - looks similar. (How can you have 132 Roman Soldiers? Don't they come in multiples of 5? Maybe 2 were commanders?) In his day Buscema has done many sorts of comics (westerns, crime, movie adaptations, weird junk) for Orbit (1950-55), Dell (1953-59), ACG (1960-63), and Marvel (1948-50, 1966 - on).

LOTSA PEOPLE -- PLENTY PLACES, ALL OVER
WOT DUZ "KENO" MEAN, ANYWAY???
It's really odd, but for some reason lately I've been receiving an unusual number of questions asking me this question. Just today I got two - one guy said he loved the old movies I made with my brothers Groucho, Harpo & Chico. Maybe I'd better waste some space and explain.

MY FIRST NAME IS KENO! My grandfather, who came over from the old country in 1905, was named Gioachino Rosa and my grandmother's name was Chilistini Titian

Rosa (like I said, direct lineage to Titian). Well, none of you silly Americans could pronounce Gioachino, so everyone called my granpa "Keno" for short. My father's name was Ugo Don Rosa which he changed to Hugo for the states. So, instead of naming me Gioachino Don Ugo Rosa, they made it Keno Don Hugo Rosa. If you believe in such things, they gave me "Joseph" as a confirmation name (A Catholic superstition or sumptin'), and "Gostaldo" is the name of the branch of the Rosa Fambly that came to America. Ergo, my full name is:

KENO DON HUGO JOSEPH GOSTALDO ROSA, and for once I'M NOT KIDDING!

TELEVISION

TV HALL OF FAME

JIM LATEANO nominates an old episode of "The Honeymooners" that another voter named: The one where Ralph picks a fight with a pool hall bully.

ROBERT OLIVER likes the first 5 episodes of "Lost In Space" (which I also enjoyed more than any "Star Trek", silly me), plus Disney's "Swamp Fox" episodes.

STAN MOLSON chooses the "Beverly Hillbillies" episodes where Charles Lane plays a rival banker who Mr. Drysdale pits against Jed in a skeet-shooting match, and the early episode when the Clampetts started a feud with the Drysdales and chased Sonny (Louis Nye) through Beverly Hills.

ROY REIMER thinks the all-time greats include "Most Wanted/The Corruptor", "Nashville 99/Joldy", "Gemini Man/Minotaur", and "M*A*S*H/The Interviews".

ADDITIONS ---

ARJAY ORTEGA sends me one more Lyric to the ROGER RAMJET theme:

"Roger Ramjet and his Eagles, fighting for our freedom.
Fly through in-and-outer space, not join 'em but to beat 'em!"

According to JUNE FORAY, the voice of Rocky the flying squirrel, CRUSADER RABBIT was definitely by JAY WARD.

Some information was given to me bass ackwards last issue in that "NEW AVENGERS" TV index as Gareth Hunt portrays Mike Gambit, not vice-versa!

TODD GOLDBERG sez that another regular TV series character who died as part of the series storyline was a Mr. Gronelli on "The Bob Newhart Show". Also there was Margaret Williams (Mrs. Danny Williams) who died during reruns of the first season of "Make Room For Daddy". Mrs. Luke McCoy died during reruns of "The Real McCoys" once, or she melted or was abducted by robots from Moon! Moola or something...she just wasn't around the next season - no explanation given.

I missed a few World War II TV series last issue! There also was: "Garrison's Guerillas", "12 O'Clock High", "Rat Patrol" & "Jericho".

For our new TV THEME SECTION Arjay Ortega has requested the lyrics for "FIREBALL XL5":

"I wish I was a spaceman, the fastest guy alive!
I'd fly you 'round the universe in Fireball XL5.
Way out in space together, conquerors of the sky,
My heart would be a Fireball, a Fireball,
Every time I gazed into your starry eyes.
We'd take a path to Jupiter, and maybe very soon
We'd cruise along the Milky Way and land upon the Moon.
Through a wonderland of stardust, we'll zoom our way to Mars.
My heart would be a fireball, a fireball,
and you would be my Venus of the stars."

I believe that was the closing...I don't recall the opening lyrics, if any.

CLIFF METH -- ROCKAWAY, NEW JERSEY

WHO DID THE VOICE OF "MR. ED"?

Not Chill Wills, he was Francis the mule of similar capabilities. Mr. Ed's voice was that of one time B-western star Allan "Rocky" Lane.

KRIS OBERTAS -- ?

I HAVE A HARDCOVER BOOK CALLED "STAND BY FOR MARS - A TOM CORBETT SPACE ADVENTURE" PUBLISHED BY GROSSET & DUNLAP, COPYRIGHT 1952 BY ROCKWELL RADIO, WRITTEN BY CARY ROCKWELL WITH WILLY LEY, TECHNICAL ADVISER. ARE THERE ANY MORE BOOKS IN THIS SERIES???

I dunno'. I dunno', but lemmee' tell you about an interesting item I found on the TV-character "Tom Corbett, Space Cadet": While doing some work in a rural town I went into a "Mom & Pop" type drug store and bought a Tom Corbett lunch box with thermos and all the appropriate illustrations and such...it was in absolutely perfect condition and only cost me $3.00. Why was it so cheap and in such nice shape? No, not because the owner simply didn't know of its collector's-item value. It's just that he'd had it there in his store since 1952! And he finally sold it! Slow turnover of stock in that store.

JOHN D'AMANDA JR. -- MIAMI SPRINGS, FLORIDA

WHAT WAS THE YEAR, MODEL AND LICENSE PLATE NUMBER OF "MY MOTHER THE CAR"???

Sounds like you think yer gonna' stump me, eh? As stated in the theme, it was a 1928 Porter (Touring Mobile), license plate number: PZR317.

DO YOU HAVE ANY INFORMATION ON A 1950's OR '60s TV SERIES TITLED "WHEN WORLDS COLLIDE"???

I? No such aminal. I'm sure you're familiar with the movie, and there's no confusion there, right? Well anyway the movie "When Worlds Collide": Paramount, 1951, color, 81 min., Director: Rudolph Mate, Producer: George Pal; From the book by Edwin Balmer & Philip Wylie; screenplay by Sydney Boehm; SPFX: Hal Dereira; cast - Richard Derr, Barbara Rush, John Hoyt, Hayden Roarke, Frank Cady.

WHAT WAS THE TV-MOVIE ANTHOLOGY WHICH HAD AS ONE SEGMENT KURT VONNEGUT'S "EPICAC" WITH BILL BIXBY???

That was "Rex Harrison Presents Short Stories Of Love" which was shown May 1st, 1974. This TV-movie also had a segment with Leonard Nimoy and should have been included in that listing a few issues back.

MOVIES

MOVIE HALL OF INFAMY

Please keep in mind that this is a Hall of INFAMY; I keep receiving nominations for a hall of FAME. There's enough attention given good movies in sensible columns. We deal here with the pathetically bad or worse.

ROBERT OLIVER nominates as the all-time worst movies: "Green Berets", "World Without End", any Jules Verne movie adaptation (not "Journey To the Center of the Earth", Robert?!!), "Rio Lobo", "Rio Bravo", "El Dorado" (Robert is not a Duke Wayne fan)(The Pinko!) any Elvis Presley movie, and what Robert calls the worst stinker of all-time, "2001: A Space Odyssey"(?!)

STEPHEN BORER chooses as the stinkers: "Monster From The Ocean Floor", "Modesty Blaise", "Giant Gila Monster", "Prime of Miss Jean Brodie", "Sand Pebbles", and what Steve calls posstibly the biggest stinker of the decade, "The Adventures of Sherlock Holmes' Smarter Brother".

At this point, I would like to nominate a movie which bored me even more than the last Robert Altman movie I mistakenly went to: "New York, New York"... what a total waste of my low-brow time! Martin Scorsese is now equal in my mind as Robert Altman as a man who makes movies which you'd hafta' drag me to only in a bound, unconscious state. Peee-Yew!

And SPEAKING of my ol' buddy Robert Altman, here are the lyrics to "Suicide Is Painless" from "M*A*S*H" sent in by MIKE SHONK and FRANK ANDREWS:

First The Chorus:

"Suicide is painless, it brings on many changes,
and I can take or leave it if I please."

The tune itself:

"Through early morning fog I see
Visions of the things to be,
The pains that are witheld for me
I realize and I can see that..." (chorus)
"The game of life is hard to play,
I'm going to lose it anyway.
The losing card I'll someday lay,
So this is all I have to say..."(chorus)
"The sword of time will pierce our skin,
It doesn't hurt when it begins.
But as it works its way on in,
The pain grows stronger, watch it grin" (chorus)
"A brave man once requested me
To answer questions that are key.
'Is it to be or not to be?'
And I replied 'Oh why ask me?'" (chorus)
"And you can do the same thing if you please."

During the movies, the following verse is substituted for the last two:

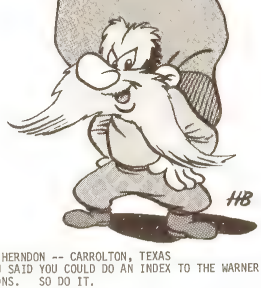
"The only way to win is cheat,
and lay it down before I'm beat,
and to another give my seat
For that's the only endless feat."

And that's all I can stand concerning Robert Altman for this issue.

TOM ZAENGER -- ?

WHO IS THIS "PAT WALSHE" ENIGMATICALLY BILLED AS PLAYING "NIKKO" IN "THE WIZARD OF OZ"??? THE ONLY SPEAKING PARTS WHICH SEEM WORTHY OF INDIVIDUAL CREDIT ARE THE DEEP-VOICED WINKIE WHO SAYS "YOU'VE KILLED HER" AND "PLEASE, TAKE IT WITH YOU"; OR THE TREE WHO SAYS "WHAT DO YOU THINK YOU'RE DOING?".

I believe I mentioned this question myself once in IC. The aspect I'm interested in is that we may have never seen "Nikko"...possibly NO ONE has seen "Nikko" since 1939! My point is that movies aren't originally filmed to fit neatly into TV time slots. Is there a part (or parts) of "Wizard of Oz" that was edited out to fit the movie into its 2 hour TV slot??? The original running length of "Oz" is 101 minutes...and since I've noted that there are around 20 minutes of ads per a 2 hour TV movie slot, it is possible that "Oz" is shown intact; however, still it strikes me as unlikely that they could just happen to be able to fit 100% of "Oz" on TV without even cutting so much as 30 seconds or such out -- and as any movie fan knows, PLENTY can happen in 30 seconds of any movie! Even in 5 seconds, given the right 5 seconds. I can't find any other movie/TV credits for Pat Walshe except for the 1950 Richard Widmark flicker "Panic In The Streets". Does anyone recall any midgets in "Panic In The Streets"? (Our answers may lie in finding a "Nikko" mentioned in the original Baum novel...I don't have a copy myself.)



LARRY HERNDON -- CARROLTON, TEXAS

YOU SAID YOU COULD DO AN INDEX TO THE WARNER BROS. CARTOONS. SO DO IT.

Uh...er...sure. Turn to the indexsection. The Warner Brothers cartoon index is reprinted from a zine called FILM FAN MONTHLY.

JOHN D'AMANDA JR. -- MIAMI SPRINGS, FLORIDA

WAS CARMEN NIGRO IN ANY PART OF THE FINAL FOOTAGE OF THE 1933 "KING KONG"???

That character???? He's about as genuinely what he claims to be as that guy a few years back who said he played Superman in a 1937 film...a full year before the character ever appeared!!! Nigro has been claiming for a few years that he played Kong. Even the book THE MAKING OF KING KONG specifically lists him and debunks his story. Nigro did play apes in his show business career, but never Kong. Even Fay Wray (one of the few people still living who was involved with the original KONG, which is another reason this guy thinks he can get away with this charade) calls Nigro a liar (see the article reprinted in RBCC #129). Since so many people have come out against his claims he's altered his story to state that it was only in the Empire State Building scene that he was Kong. There was a man who played Kong for the long, long shot of Kong climbing the Empire State Buildg., but Nigro claims a lot more screen exposure...which we know is a lie! The problem is that anyone not acquainted with special effects will believe whatever they're told. A newspaper columnist named Bob Green not only carried Nigro's original story but says he believes Nigro and even went as far as to ask Nigro what he thought of the new KONG!!! Aren't newspapermen supposed to research stories??? A Miami newspaper carried Nigro's story one day and printed a retraction the very next day. Nigro is an old man who never amounted to much in show business so he concocted this story which he convinced his family & friends of and which he probably now believes himself. He is to be pitied more than he is to be despised.

INDEX SECTION

The Warner Bros. Cartoons

(Film buffs, animation devotees, and children agree that just about the best cartoons ever made were those released by Warner Brothers in the 1930s, 40s, and 50s. Their humor and imagination has kept them fresh for new generations of fans who watch them on television, while their wildly creative use of the animated medium has attracted more and more serious attention from film students. After years of being taken for granted, animation is finally coming into its own, and within the next year at least four long-awaited books on American cartoons are scheduled to be published, filling a tremendous gap in film scholarship. Warners seemed to corner the market on good cartoon directors, and the output listed below reflects the talent of men like Tex Avery, Chuck Jones, Bob Clampett, Friz Freleng, Frank Tashlin, Jack King, and Bob McKimson. Together, with collaborators like writers Michael Maltese, Dave Monahan, and Warren Foster, the inimitable voice man Mel Blanc, with an assist from Arthur Q. Bryan as Elmer Fudd, top music man Carl W. Stalling, and a raft of fine animators and layout men, the Warners unit, organized by producer Leon Schlesinger, turned out scores of finely crafted, memorably funny cartoons, and created such cartoon heroes as Bugs Bunny, Porky Pig, Daffy Duck, The Road Runner and Wile E. Coyote, to name a few. Working under fairly rigid timetables and starving not for art but for entertainment, these men become less forged a unique art form that has no equal in terms of spontaneity. Nothing less than a weighty book could do justice to this cartoon catalogue, but until such a volume appears, we are pleased to publish the first filmography of every Warners theatrical cartoon, compiled by Joe Adamson with the help of official studio records. Mr. Adamson's book Tex Avery, King of Cartoons will be published in early 1974 by Curtis Books. In the following list, titles are listed by seasonal release according to studio files, these may vary at times with copyright and individual release dates. The list is divided into two groups, **Looney Tunes** and **Merrie Melodies**. There was initially some categorical difference between the two series, and the **Melodies** were being produced in color from the mid 1930s while **Looney Tunes** remained black-and-white through the early 1940s. After a few years, however, even the filmmakers themselves were confused as to distinctions and the material continued from force of inertia and for no apparent logical reason. In 1964, Warner Brothers officially closed its department, leasing the space to Friz Freleng, who opened his own cartoon studio with David DePatie, shortly thereafter. Warners commissioned new cartoons from DePatie Freleng and then reportedly from other sources. While these were generally inferior subjects, they do bear the Warners name and feature their characters, so they too are listed.)

1930-1931 - *LT- Sinking in the Bathtub, Cunyo Juzz, Hold Anything, Boozo Hangs High, Box Cat, Blues, Big Man From the North, Ain't Mature Grand, Up ' Down The Dum Patrol, Yodeling Yokels, Bosko's Holiday, The Tree a Knee, Bosko's Shipwreck*

1931-1932 - *LT- Bosko the Doughboy, Bosko's Soda Fountain, Bosko's Fox Hunt, Bosko's Zuo Battling Bosko, Bosko's Orphans, Bosko's Party, Bosko and Bruno, Bosko and Honey, Bosko's Dog Race, Bosko at the Beach, Bosko's Store, Bosko the Lumberjack MM Lady Play Your Mandolin, Smile Darn Ya Smile, You Don't Know What You're Doing, One More Time, Red Headed Baby, Pagan Moon, Freddie the Freshman, Crosby Columbo Vallee, Goofy Geer, It's Got Me, Moon light For Two, The Green Was in the Parlor*

1932-1933 - *LT- Ride Him Bosko, Bosko's Party, Date, Bosko the Drawback Bosko in Dutch, Bosko in Person, Bosko the Speed King, Bosko's Knight-Mare, Bosko the Sheepherder, Beau Bosko, Bosko's Mechanical Man, Bosko the Musketeer, Bosko's Picture Show, Bosko's Woodland Daze MM I Love a Parade, You're Too Darn Hot, Lady Play Your Kiss, I Wish I Had Wings, A Great Big Bunch of You, Three's a Crowd Shanty Where Old Santa Claus Lives, One Step Ahead of My Shadow, Young and Healthy, The Organ Grinder, Wake Up the Gypsy In Me, I Like Mountain Music, Shuffle Off to Buffalo, The Dish Ran Away With the Spoon, We're in the Money*

1933-1934 - *LT. Buddy's Day Out, The Beer Garden, Buddy's Showboat, Buddy the Gob, Buddy and Towser, Buddy's Garage, Buddy's Trolley Troubles, Buddy of the Apes, Buddy's Beercats, Buddy the Woodsman, Buddy's Circus, Buddy the Detective, Viva Buddy MM I've Got to Sing a Torch Song, Pettin' in the Park Can' on a Barnyard Farce, Honeymoon Hotel, Beauty and the Beast, Those Were Wonderful Days, Goin' to Heaven on a Mule, How Do I Know It's Sunday, Why Do I Dream Those Dreams, The Girl at the Ironing Board, The Miller's Daughter, Shake Your Powder Puff, Rhythm in the Air*

1934-1935 - *LT. Buddy's Adventures, Buddy the Dentist, Buddy of the Legion, Buddy's Theatre, Buddy's Pony Express, Buddy in Africa, Buddy's Lost World, Buddy's Bug Hunt, Buddy Steps Out, Buddy the "G" Man, A Cartoonist's Nightmare, Hollywood Capers, Golddiggers of '49 MM: Those Beautiful Dames, Pop Goes My Heart, Mr. & Mrs. Is the Name, Country Boy, I Haven't Got a Hat, Flirtation Walk, My Green Fedora, Into Your Dance, Country Mouse, Merry Old Soul, A Lady in Red, Little Dutch Plate, Billboard Frolics*

1935-1936 - *LT: The Fire Alarm, Plane Dippy, Alpine Antics, The Phantom Ship, Boom Boom, The Blow-out, Westward Whoa, Fish Tales, Shanghaied Shipmates, Porky's Pet, Porky the Rainmaker, Porky's Poultry Plant, Porky's Moving Day MM: Pennies from Heaven, I Wanna Play House With You, Cat Came Back, I'm a Big Shot Now, Page Miss Glory, Let It Be Me, I'd Love to Take Orders From You, Bingo Crosbyana, When I Yoo-Hoo, I Love to Sing, Sunday Go to Meetin' Time, At Your Service Madame, Oystown Murder*

1936-1937 - *LT: Milk and Money, Little Beau Porky, Village Smithy, Porky in the Northwoods, Porky the Wrestler, Porky's Road Race, Picadore Porky, Porky's Romance, Porky's Duck Hunt, Porky and Gabby, Porky's Building, Porky's Super Service, Porky's Badtime Story, Porky's Railroad, Get-Rich-Quick Porky MM: Boulevardier From the Bronx, Don't Look Now, Coohcoo Nut Grove, He Was Her Man, Pigs Is Pigs, I Only Have Eyes For You, Fella With the Fiddle, Acrobat's Daughter, Ain't We Got Fun, Clean Pastures, Uncle Tom's Bungalow, Streamlined Greta Green, Sweet Sioux, Egghead Rides Again, Plenty of Money and You, Sunbonnet Blue, Speaking of the Weather, Dog Daze*

1937-1938 - *LT. Porky's Garden, Rover's Rival, Case of the Stuttering Pig, Porky's Double Trouble, Porky's Hero Agency, Porky's Poppa, Porky at the Crocadero, What Price Porky, Porky's Phoney Express, Porky's 5 & 10, Porky's Hare Hunt, Injun Trouble, Porky the Fireman, Porky's Party, Porky's Sping Planting, Porky and Daffy, Wholly Smoke MM: I Wanna be a Sailor, Lyin' Mouse, Little Red Walking Hood, Woods Are Full of Cuckoos, September in the Rain, Daffy Duck and Egghead, My Little Buckaroo, Jungle Jitters, Sneezing Weasel, A Star is Hatched, Penguin Parade, Now That Summer is Gone, Isle of Pingo, Katnip Kollege, Have You Got Any Castles, Love and Curses, Cinderella Meets a Fella, The Major Lied Till Dawn, A Lad in Bagdad, Cracked Ice*

1938-1939 - *LT. Porky in Wackyland, Porky's Naughty Nephew, Porky in Egypt, The Daffy Dog, Porky the Gob, Lone Stranger and Porky, It's an Ill Wind, Porky's Tire Trouble, Porky's Movie Mystery, Chicken Jitters, Porky and Teabiscuit, Kris Kolumbus, Porky's Poker Pals, Scale Trouble, Porky's Picnic, Wise Quacks MM: A Feud There Was, Little Pancho Vanilla, Johnny Smith and Poker Hauntis, You're an Education, Night Watchman, Daffy in Hollywood, Count Me Out, Mice Will Play, Dog Gone Modern, Hamateur Nite, Porky's Duck Hunt, Makes Us Gold Rush Daze, Day at the Zoo, Presto Chang o, Bars and Stripes Forever, Daffy Duck and the Dinosaur, Thugs with Dirty Mugs, Naughty But Mice, Believe It or Else, Hobo Gadget Band, Dangerous Dan McFoo, Old Glory, Snowman's Land, Hare-um Scare-um, Detouring America, Little Brother Rat, Sioux Me*

1939-1940 - *LT. Porky's Hotel, Jeepers Creepers, Naughty Neighbors, Pied Piper Porky, Porky the Giant Killer, The Early Bird, Porky's Last Stand, Africa Squeaks, Ali Baba Bound, Pilgrim Porky, Slap Happy Pappy, Porky's Poor Fish, You Ought to be in Pictures, The Chewin' Bruin, Porky's Baseball Broadcast, Patient Porky MM: Land of the Midnight Fun, Little Lion Hunter, The Good Egg, Fresh Fish, Fagin's Freshmen, Sniffles and the Bookworm, Screwball Football, Curious Puppy, Early Worm Gets the Bird, Mighty Hunters, Busy Bakers, Elmer's Candid Camera, Cross Country Detours, Confederate Honey, The Bear's Tale, Hollywood Plays Africa Squeaks, Take a Chip, A Gander at Mother Goose, Tom Thumb in Trouble, Circus Today, Little Blabber Mouse, The Egg Collector, A Wild Hare, Ghost Wanted, Ceiling Hero*

1940-1941 - *LT: Calling Dr Porky, Prehistoric Porky, The Sour Puss, Porky's Hired Hand, Timid Toreador, Porky's Snooze Reel, The Haunted House, Jon Glow the Firefly, Porky's Pooch, Porky's Preview, Porky's Ant, A Coy Decoy, Porky's Prize Pony, Meet John Doughboy, We the Animals Squeak, The Henpecked Duck MM: Malibu Beach Party, Stage Fright, Holiday Highlights, Good Night Elmer, Wacky Wild Life, Bedtime For Sniffles, Of Fox and Hounds, Shop Look and Listen, Elmer's Pet Rabbit, The Fighting 69th, Sniffles Bells the Cat, The Crackpot Quail, The Cat's Tale, Tortoise Beats Hare, Goofy Groceries, Toy Trouble, The Trial of Mr. Wolf, Farm Frolics, Hollywood Steps Out, Hiawatha's Rabbit Hunt, The Wacky Worm, The Heckling Hare, Inki and the Lion, Aviation Vacation, Sport Shumpionis, Snow Time For Comedy*

1941-1942 - *LT: Nutsy Tv You, Prehison Chuck, Porky's Midnight Matinee, Porky's Pooch, Porky's Pastry Pirates, Who's Who in the Zoo, Porky's Cafe, Saps in Chaps, Daffy's Southern Exposure, Nurty News, Hubby Horse Laffs, Dough for Goofy, Wacky Blackout, The Duck Soldiers, Fall on the Cuff, The Impatient Patient MM: All This and Rabbit Stew, Brave Little Bat, The Bug Parade, Rookie Review, Saddle Silly, The Cagey Canary, Rhapsody in Rivets, Wabbit Twouble, Hop Skip and Chump, The Bird Came C.O.D., Aloha Hooey, Conrad the Sailor, Crazy Cruise, Wabbit Who Came to Supper, Porky's Five Four Flush, Dog Tired, The Wac-, Wabbit, The Draft Horse, Lights Fantastic, Hold the Lion, Please, Double Chaser, Bugs Bunny Gets the Boid, Piney Fallen, The Squawkin' Hawk, Fresh Hare, Fox Pox*

1942-1943 - *LT: The Hep Cat, Daffy Duckaroo, My Favorite Duck, Confusions of a Nutzy Spy, To Duck or Not to Duck, Hop and Go, The Wise Quacking Duck, Tokio Jokio, Yankee Doodle Daffy, Porky's Pig's Feat, Scrap Happy Daffy, Daffy Commando, Case of the Missing Hare, The Dover Boxy, The Sheepish Wolf, The Hare-Brained Hypnotist, A Tale of Two Kittens, Ding Dog Daddy, Case of the Missing Hare, Coal Black and De Sebben Dwarfs, Pigs in a Polka, Tortoise Wins By a Hare, Fifth Column Mouse, Plop Goes the Weasel, Super Rabbit, The Unbearable Bear, Greetings Bait, Jackwabbit and the Beanstalk, The Aristo Cat, Wackiki Wabbit, Tin Pan Alley Cats, Hiss and Make Up, Conrad Concerto, I'm Nobody's Sweetheart Now, The Ugly Duckling, An Itch in Time, Little Red Riddling Rabbit, What's Cookin', Doc*

1943-1944 - *LT. Tom Turk and Daffy, I've Got Plenty of Mutton, Tick Tock Tuckered, The Swooner Crooner, Duck Soup to Nuts, Angel Puss, Brother Brat, From Hand to Mouse, Buckaroo Bugs, Plane Daffy, Booby Hatched, Stupid Cupid The Odor-able Kitty MM: Meatless Flyday, Bugs Bunny and the Three Bears, The Weakly Reporter, Bugs Bunny Nips the Nips, Russian Rhapsody, Hare Ribbin', Slightly Daffy, Hare Force Birdy and the Brat, Goldilocks and the Jivin' Bears, Lost and Foundling The Old Grey Hare Stage Door Cartoon*

1944-1945 - *LT Draftee Daffy, Trap Happy Porky, Behind the Meat Ball, Ain't That Ducky, A Tale of Two Mice Hare Conditioned, The Bashful Buzzard Hare Tonic, Bonk Revue Baseball Bugs, Baby Bottleneck, Daffy Doodles, Hush My Mouse MM: Hare Meets Hare, The Unruly Hare, Life With Feathers Hare Trigger, Gruesome Twosome, Wagon Heels Free, Irish Aviate Pick Up Your Feathers, Nasty Quarks, Holiday For Shoestrings, Quentin Quail, Hare Remover, Hollywood Canine Canteen*

1945 1946 – *LT: Kitty Kornered, Acrobatty Bunny, The Great Piggy Bank Robbery, Of Thee I Sing, Racketeer Rabbit, The Big Snooze, The Mouse Menace. Roughly Squeaking, Goofy Gophers, Scent-imental Over You, Birth of a Notion, Rabbit Transit, Along Came Daffy, MM: Hair Raising Hare, Hollywood Daffy, The Eager Beaver, Bacall to Arms, Walky Talky Hawky, Wackiki Wabbit, Hare Conditioned, The Mouse Menaced, Rhapsody Rabbit, One Meat Brawl, The Gay Anties, A Hare Grows in Manhattan, Tweetsie Pie, Hobo Bobo*

1946 1947 – *LT: Easter Yeggs, Crowing Pains, A Little Orphan Airedale, Mexican Joyride, Gorilla My Dreams, What's Brewin' Bruin, A Feather in His Hare, Hop, Look and Listen, The Rattled Rooster, Buccaneer Bunny, The Past That Came to Dinner, House Hunting Mice, Haredevil Hare, MM: Ink at the Circus, A Hare in the House, The Foxy Duckling, Slick Hare, Catch As Cats Can, Back Alley Oproar, Daffy Duck Slept Here, Nothing But the Tooth, Rabbit Punch, The Shell Shocked Egg, You Were Never Duckier, Bugs Bunny Rules Again, Doggone cats*

1947 1948 – *LT: Kit for Cat, Shuteye Serman, A Horse Hare, Hare Trimmers, Porky Chops, A Lad In His Lamp, What Makes Daffy Duck, Paying the Piper, Mississippi Hare, Daffy Duck Hunt, Mouse Wreckers, High Diving Hare, Curtain Razor MM: The Foghorn Leghorn, Hot Cross Bunny, Hare Splitter, Scaredy Cat, My Bunny Lies Over the Sea, Two Gophers From Texas, Awful Orphan, Hare Do, A Hick, A Slick and a Chick, I Taw a Putty Tat, Rebel Rabbit, Bone, Sweet Bone, The Bee Deviled Brush*

1948 1949 – *LT: The Upstanding Sitter, Long-Haired Hare, Hen House Henery, Odor of the Day, The Grayhounded Hare, Often an Orphan, The Windblown Hare, Fast and Furry-ous, Swallow the Leader, Scent-imental Reasons, Which is Witch, Bear Feat, A Ham in a Role, Mutiny on the Bunny MM: Bowery Bugs, Mouse Mazurka, Dough Ray Me-ow, Knights Must Fall, Daffy Dilly, Each Dawn I Crow, Riff-raffing Daffy, Dough Far the Do-Do, Holiday For Drumsticks, Bad Ol' Putty Tat, Frigid Hare, Bye, Bye Bluebeard, Hoppety Hopper, Rabbit Hood, Hurdy Gurdy Hare SP: "So Much For So Little" U.S. Health Service*

1949 1950 – *LT: Books in the Wood, The Lion's Busy, The Scarlet Pumpernickel, What's Up, Doc, The Leghorn's Laws at Midnight, Bill and Bull, The Ducksters, It's Hummertime, Bushy Hare, All Abir-R-R-D, Rabbit of Seville, Pop 'Im Pop, Caveman Inki MM: Home Tweet Home, Big House Bunny, Homeless Hare, Strife With Father, The Hypnotic Doggitt Cat, His Bitter Half, An Egg Scramble, Bunker Hill Bunny, Golden Yeggs, Doggone South, A Fractured Leghorn, Canary Row, Stooge For a Mouse*

1950-1951 – *LT: Two's a Crowd, Rabbit Every Monday, Canned Feud, Putty Tat Trouble, The Fair-Haired Hare, A Bone For a Bone, A Hound For Trouble, Rabbit Fire, Chowhound, The Wearing of the Grin, His Hare Raising Tale, Lovelorn Leghorn, A Bear For Punishment, Tweet, Tweet, Tweety, The Prize Pest MM: Hare We Go, Dog Collared, A Fox in a Fix, Bunny Hugged, Corn Plastered, Scent-imental Romeo, Hillbilly Hare, Early to Bet, Room and Bird, French Rarebit, Leghorn Swoggled, Cheese Chasers, Tweety's S.O.S., Sleepytime Possum, Drip-Along Daffy*

1951-1952 – *LT: Who's Kitten Who?, Gift Wrapped, Operation: Rabbit, Thumb Fun, 14 Carrot Rabbit, Water, Water Every Hare, Sock a Doodle Do, Ain't She Tweet?, The Hasty Hare, Happy Go Lucky, Bird in a Guilty Cage, Mousewarming, The Super Snooper, Fool Coverage, Don't Give Up the Sheep MM: Ballot Box Bunny, Feed the Kitty, Big Top Bunny, Foxy by Proxy, Little Beau Pepe', Kiddin' the Kitten, Little Red Rodenthood, Bess, Beep, Prince Tum-Tum Wolf, Cracked Quack, Going! Going! Gosh!, Oily Hare, Tree For Two, Terrier Stricken, The Eggcited Rooster*

1952-1953 – *LT: Snow Business, Kiss Me Cat, Hamlift, A Peck O' Trouble, Forward March Hare, Ant Pasted, There Auto Be a Law, Wild Over You, Southern Fried Rabbit, Plop Goes the Weasel, Bully for Bugs, A Streetcat Named Sylvester, Easy Peckin's, Of Rice and Hen, Punch Trunk MM: Rabbit Seasoning, A Mouse Divided, Rabbit's Kin, Duck Amuck, Fowl Weather, Muscle Tussle, Much Ado About Nutting, Tom Tom Tomcat, Upswept Hare, Duck Dodgers in the 24-1/2, Hare Trimmed, Cat-Tails For Two, Zipping Along, Catty Cornered, Cats A'Weigh*

1953-1954 – *LT: Dog Pounded, Feline Frame-up Robot Rabbit, Design for Leaving, The Cat's Bah, Dr. Jerkyl's Hide, Little Boy Boo, (Devil) May Hare, Satan's Waitin', Gone Batty, From A To Z-Z-Z, Bugs and Thugs, No Parking Hare, Bewitched Bunny, Yankee Doodle Bugs MM: Duck, Rabbit, Duck!, I Gopher You, Wild Wife, No Barking, Capt. Hareblower, Bell Hoppy, Claws For Alarm, Muzzle Tough, The Oily American, Stop, Look and Hasten!, Goo Goo Goliath, Ouack Shot, Sheep Ahoy, Pizzicato Pussycat, Feather Dusted*

1954-1955 – *LT: Lumber Jack Rabbit, Sandy Claws, Ready, Set, Zoom!, Sahara Hare, By Word of Mouse, All Fowled Up, Lumber Jerks, Rabbit Rampage, The Hole Idea, Hyde and Hare, Double or Mutton MM: My Little Duckaroo, Pests for the Guests, Baby Buggy Bunny, Lighthouse Mouse, Stork Naked, Beanstalk Bunny, Hare Brush, Tweety's Circus, This is a Life?, Past Perfumance, Jumpin' Jupiter, A Kiddie's Kitty SP: Prod: # 1382 "Hitch in Time" (USAF 16mm & 35mm)*

1955-1956 – *LT: Dime to Retire, Red Riding Hoodwinked, Guided Muscle, Roman Legion-Hare, Too Hop to Handle, Tweet and Sour, Broomstick Bunny, Rabbitson Crusoe, Weasel Stop, Heir-Conditioned, Mixed Master, Gee Wiz-Z-Z-Z, Bonanza Bunny, Stupor Duck, Raw, Raw, Rooster MM: Speedy Gonzales, Knight-Mare Hare, Two Scent's Worth, One Froggy Evening, Pappy's Puppy, Bugs' Bonnets, Rocket Squad, Tree Cornered Tweety, Heaven Scent, The High and the Flighty, Rocket-Bye Baby, Napoleon Bunny-Part, The Unexpected Pest, Tugboat Granny, Half-Fare Hare, Prod. # 1394 "90 Day Wondering" (U.S. Army)*

1956 1957 – *LT: A Star is Bored, Deduce, You Say, There They Go-Go-Go!, The Honey Mousers, Three Little Bops, Scrambled Aches, Go Fly a Kit, Piker's Peak, Cheese It, the Cat!, Steal Wool, Boston Quackire, Tabasco Road, Bugsy and Mugsy, Zoom and Bored, Greedy for Tweety MM: The Slap-Happy Mouse, Yankee Doodle It, Wabbit, Two Crows from Tacos, To Hare Is Human, Tweet Zoo, Ali Baba Bunny, Tweety and the Beanstalk, Bedevilled Rabbit, Boyhood Daze, Fox Terror, What's Opera, Doc?, Birds Anonymous, Cooking the Devil, Touche and go SP: Prod. # 1478 "Drafty, Isn't It?" (U.S. Army)*

1957-1958 – *LT: Gonzales' Tamales, Show Biz Bugs, A Pizza Tweety-Pie, Tortilla Flaps, Hare-Way to the Stars, A Waggily Tale, Now Hare This, Dog Tales, Knighty Knight Bugs, Hook, Line and Stinker MM: Rabbit Romeo, Mouse-Taken Identity, Don't Axe Me, Hare-Less Wolf, Robin Hood Daffy, Whoa, Be-Gone!, Feather Bluster, To Itch His Own, Weasel While You Work, A Bird in a Bonnet,*

1958-1959 – *LT: Pre-Hysterical Hare, China Jones, Band Bunny, Gopher Broke, A Mutt in a Rut, Hot Rod and Reel, Wild and Woolly Hare, Mexicali Shmoes, Cat's Paw, Here Today, Gone Tamale, MM: Cat Feud, Mouse-Placed Kitten, Hare-Abian Nights, Hip, Hip – Hurry!, Trick or Tweet, Apes of Wrath, The Mouse That Jack Built, Really Scent, Backwoods Bunny, Tweet and Lovely*

1959-1960 – *LT: A Broken Leghorn, A Witch's Tangled Hare, Tweet Dreams, Fastest With the Mostest, Hare-Brained, Goldimouse and the Three Cats, Who Scent You?, Rabbit's Feat, Mouse and Garden, Mice Follies, MM: Bonanza Bunny, Wild About Hurry, Unnatural History, People Are Bunny, West of the Pecos, Wild Wild World, Person to Bunny, Hyde and Go Tweet, Crockett Doodle Do, Ready, Woolen and Able*

1960 1961 – *LT: High Note, Hopalong Casualty, Cannery Woe, Happy Daze, Birds of a Father, The Abominable Snow Rabbit, A Scent of the Matterhorn, Lickety Splat, The Rebel Without Claws, The Pied Piper of Guadalupe MM: The Dixie Fryer, From Hare to Heir, Trip For Tat, Lighter Than Hare, Doggon People, Zip 'N Snort, The Mouse on 57th Street, Strangled Eggs, O-Fightin' Deputy, Crossed Hare*

1961-1962 – *LT: Daffy's Inn Trouble, Prince Violent, What's My Lion?, Wet Hare, Fish and Slips, Mexican Boarders, The Slick Chick, Louvre Come Back to Me MM: The Last Hungry Cat, Beep Prepared, A Sheep in the Deep, Nelly's Folly, Crow's Feat, Quackodile Tears, Bill of Hare, Zoom at the Top*

1962 1963 – *LT: The Jet Age, Shishabugs, Good Noose, Martian Thru Georgia, Mexican Cat Dance, How Hear This, Hare-Breadth Hurry, The Million-Hare MM: Honey's Money, Mother Was a Rooster, I Was a Teenage Thumb, Devil's Feud Cake, Wooden Under Where, Fast Buck Duck, Bunny Raids, Chili Weather*

1963-1964 – *LT: War and Pieces, A Message to Gracias, Nuts and Volts, The Iceman Ducketh, Freudy Cat, Senorella & the Glass Huarache, Dumb Patrol, False Hare MM: Aqua Duck, The Unmentionables, Claws in the Lease, Transylvania 6-5000, Hawaiian Aye Aye, Bartholemew Versus the Wheel, Dr. Devil and Mr. Hare, Mad as a Mars Hare, To Beep or Not to Beep*

[The studio was reactivated in late 1964, information on subsequent releases is less exact, but hopefully complete!]

1964 – *Pancho's Hideaway, Road to Andalay*

1965 – *It's Nice to Have a Mouse Around the House, Cats and Bruises, The Wild Chase, Moby Duck, Assault and Peppered, Well Worn Daffy, Suppressed Duck, Rushing Roulette, Corn on the Cop, Run Run Sweet Road Runner, Tired and Feathered, Tease for Two, Boulder Wham, Chili Corn Corny, Just Plane Beep, Go Go Amigo, Highway Runnery, Chaser on the Rocks*

1966 – *Astroduck, Shot and Bothered, Out and Out Rout, Muchos Locos, The Solid Tin Coyote, Mexican Mousepiece, Clippety Clobbered, Daffy Rents, A Haunting We Will Go, Snow Excuse, A Squeak in the Deep, Feather Finger, Swing Ding Amigo, Sugar and Spies, A Taste of Catnip*

1967 – *Daffy's Diner, The Quacker Tracker, The Music Mice-Tro, The Spy Swatter, Speedy Ghost to Town, Rodent to Stardom, Go Away Stowaway, Cool Cat, Merlin the Magic Mouse, Fiesta Fiasco*

1968 – *Hocus Pocus Powwow, Norman Normal, Big Game Haunt, Skyscraper Caper, Hippodrome Tiger, A Feud with a Dude, See You Later Gladiator, The Door, Three Ring Wingding, Flying Circus, Chimp and Zee, Bunny and Claude*

1969 – *The Great Carrot Train Robbery, Fistic Mystic, Rabbit Stew and Rabbits Too, Shamrock and Roll, Bugged by a Bee, Injun Trouble*

[Dates have not been established for two titles: *Bedevilled Brain* and *The Buckaroers* Warners also made new connecting footage for the half-hour Bugs Bunny and Porky Pig network shows, and in 1962 released a featurette called *The Adventures of the Road Runner*!

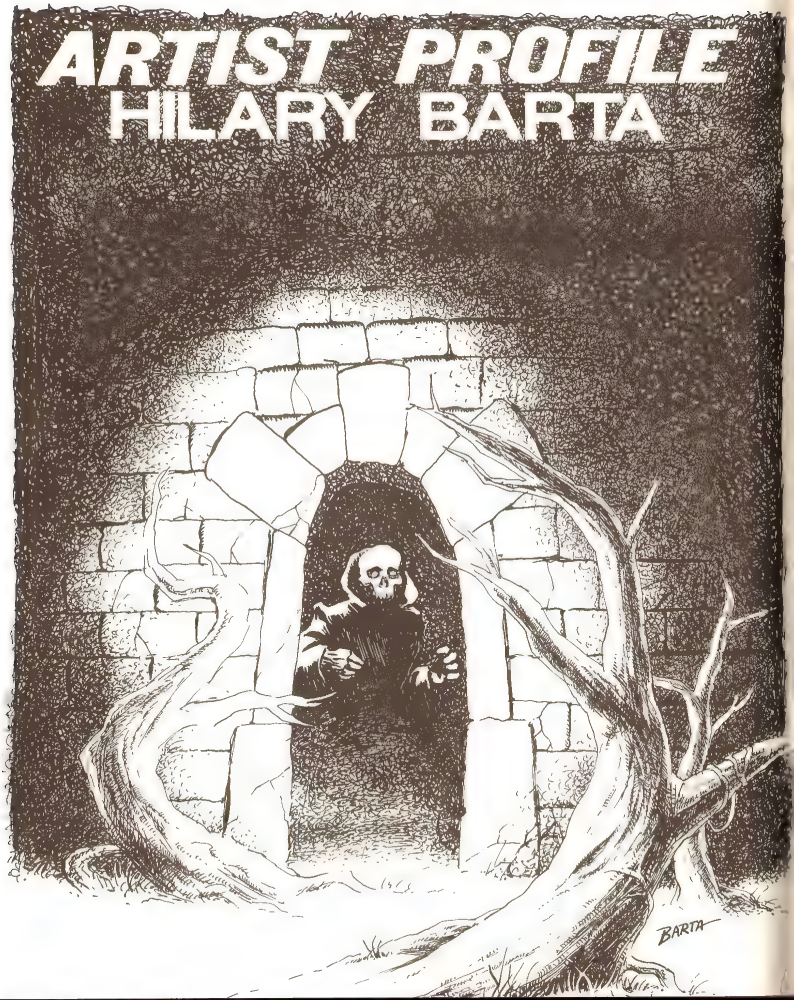
And that's the big finish test time. Send your questions on comics, TV, movies, pulps & stuff, including your suggestions for comic and TV heroes, Hall of Fame nominations, TV theme lyrics you'd like to hear/see (or something like that) again, plus a few postage stamps, not to mention drastic fubars, to ME:

KENO DON ROSA - RBCC IC, 4012 DuPont Circle,
Sherwood Apts. #401
Louisville, Kent. 40207

Be seeing you!!

Don Rosa

ARTIST PROFILE
HILARY BARTA



I'm pretty new to comic fandom. My first published drawing in a fanzine appeared in RBCC #132 (it was of Adam Strange). Since then I've continued to appear in RBCC and recently in TALES FROM TEXAS. I'll also soon have a cover on THE COMIC READER.

I was a bit worried when I took over the art chores from Don on the Information Center. It's pretty hard to follow a guy who has done such a fantastic job for so long. I really do enjoy doing it, though, especially the logos. I hope that everybody will put up with me for awhile and give me a chance to develop. My drawings for IC are actually some of the first pen and ink drawings I've ever done.

I was born in Chicago on June 17th, 1957. I've read comics off and on since I was a kid, writing and drawing my own mini-comic books, though I didn't start to collect until high school.

I like almost anything with mood and atmosphere, comics, movies and books. About the only media I don't like is TV, which I only watch for movies anyway. I'm mostly interested in the art of comics, not writing, and would like to draw professionally someday.

Right now my favorite artist is probably Bernt Wrightson. Other favorites include Will Eisner, Bob Powell, Ploog, Ditko, Adams and a hundred others.

I've always been torn between comics that are fun and the heavy, serious stuff. I think there's room for both, and the best comics have both elements, combining commentary with entertainment.

I've always liked fantasy, and as a kid I read a lot of fantasy type stuff including J.R. Tolkien. I think this type of fantasy subject matter is what I like about comic art. I like to draw fantastic things, gruesome and bizarre things. I don't think I could ever be in advertising. I'd go nuts! I also think that's why I probably dropped out of a lot of art classes. I was bored doing the stuff they wanted me to do. I remember doing a really tedious and ridiculous assignment for a class and when I was done, on the spur of the moment, I drew little creatures all over the page, saying things like: You call this art? I thought it was funny. My teacher didn't, so I walked out.

I have no specific plans right now, except to keep on drawing and try to improve as best I can.

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 9025 S.W. 48th Terr., Miami, Florida 33165

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

HOT STUF' #4 - $1.50 - 52 pages - 7 x 10 - Published by
Sal Quartuccio, 770 E. 45th Street,
Brooklyn, N.Y. 11203

Anyone who read my review of HOT STUF' #3 a few months ago will recall that I wasn't very pleased with much of it. The art was nice, but it wasn't much of a joy to read.

HOT STUF' #4, I'm pleased to report, is a different story entirely.

First of all, #3 was supposedly a "novel" of sorts, with various chapters done by various artists and writers, but #4 returns to the format that I prefer over the other. The comic short story is a sadly neglected form of the art. The only professional publishers who are doing these kinds of stories, Warren and DC, are turning out some of the most mediocre shlock around. The art and the stories are both guilty of being dull and unimaginative. The top ground-level and underground publishers such as STAR*REACH are doing better "alternative" material, but even this publication leans a little bit towards experimental type stories that are often too peculiar to get anything out of, or too pointless to matter. Other than HOT STUF', DR. WIRTHAM'S COMIX & STORIES is the only comic zine that really attempts to do SF and horrific type strips.

HOT STUF' tends to present the brand of stories I prefer to read and find more entertaining.

Two of the best strips in this issue are "The Vanguard" by Alex Toth and "House On Whore Hill" by Mike Vosburg. Toth, who's art I sometimes find to be bland, presents an extremely tight mystery tale combined with some great artwork that quite often suggests actual movement beautifully.

I have always liked Mike Vosburg, but his DC art hasn't been as good as it could be, mainly because much of it has been inked by inept inkers. "House On Whore Hill", also written by Mike, is nicely drawn and utilizes a very interesting combination of "present-time" and "flashback" sequences. It can be called experimental in nature, but not so much that it defies comprehension.

Two more stories that are good, though not quite as good as the aforementioned two, are "Kenshi Blade!" by Dr. William Stillwell, and "Mercy" by Ernie Colon.

"Kenski Blade!" seems rather like a fairy tale, and the ending is anything but new but it displays an interesting and different way to approach comics. While I'm still more impressed with Stillwell's all pencil masterwork in IMAGINATION #1, his art here is very tight and smooth, his faces express quite well the emotions being felt by the characters, and a definite atmosphere is created.

"Mercy", written by assistant editor Bob Keenan is a little more pedestrian than the other strips, but it still provides a certain amount of entertainment. Mainly it's the ending that saves it. I don't think much of Ernie Colon's art, but it serves well enough to illustrate the action.

The final two stories, "Space Station Dora" by Jan Strnad and Robert Kline and part III of "Orion" by Gray Morrow both failed as creative uses of the comics medium.

"Space Station Dora" has great art by Robert Kline, but the script by Strnad is pointless, banal, unimaginative, unoriginal, and not at all entertaining. It's comparable to much of the DC garbage being churned out in this genre. A complete waste.

The impression I get from reading Gray Morrow's "Orion" is that Mr. Morrow is a frustrated novelist who wishes he could write. Comic writing should not be as Morrow has written this. Example: Where one panel should have read, "Except for a hardy desert lizard, there is no one to see Orion crawl from the large plant that he made his hiding place," Morrow instead writes, "Sometime later, a surprised lizard, one of the denizens of the desert hardy enough to survive the life in its uncompromising harshness, is the only witness to the apparently accelerated unfolding of a new leaf on a nearby plant." Then he gives his "evil" character dialog like, "A test of my magnificent malevolence", "My malificent mettle", and, oh this one is bad, "Badness knows, I was getting a bit rusty." The art is typical Gray Morrow, but without color, it's boring.

On the other hand, we are treated to some incredible artwork in a short preview of a book in progress called "Scarecrow" by Bil & Nish Maher. I'm really looking forward to this.

Topping off the issue are two full color paintings by Ken Barr and Robert Kline.

RATING 8 / MARK BURBEY

PHOBOS #1 - $1.00 - 44 pages - Published by Victor

Gates, P.O. Box 3432, Santa Monica, Cal. 90403

This is a filmzine devoted to covering the often neglected and little known films of the genre, mostly in SF, fantasy and horror.

Two of the people interviewed are both connected with the little seen yet classic 1974 SF film DARK STAR (one of my all time favorites). John Carpenter, the director, is interviewed for seven pages followed by Dan O'Bannon (the genius behind the film who also played one of the major roles, Sgt. Pinback aka Bill Frug). Carpenter's interview is okay but the O'Bannon interview is the one that really flies.

The eight page O'Bannon interview talks not just about DARK STAR but also about his involvement with the doomed DUNE movie as well as about other films he has conceived and wants to do. One of these has some fine Ron Cobb pre-production drawings which are reproduced with the interview and Cobb being the excellent artist he is does a fabulous job. Since a lot of pre-production sketches were done for DUNE by Jean Giraud (aka Moebius for you readers of HEAVY METAL) two pages of them are included here.

Outside of a poorly conceived story of a man getting pregnant (which seems to ask the question, "Why is this thing here other than for filler?"), the remainder of the issue is film reviews including one idiot review of TO THE DEVIL...A DAUGHTER which calls this dreadful turkey a great film, superior to THE EXORCIST, THE OMEN and CARRIE. The review is no joke either. The guy is serious.

The back cover is two good stills from 3 WOMEN.

Since most fanzines are pretty overpriced nowadays, it's good to find a good zine which only costs a dollar. Although some of the material in this issue is of questionable value, the two DARK STAR related interviews, most notably the O'Bannon, raise the quality of the issue quite a bit and make this otherwise average filmzine and important issue for film devotees.

RATING 8 / JAMES VAN HISE

WHO'S WHO OF AMERICAN COMIC BOOKS, Vol. 4 - $6.75 - 100 pages - Published by Jerry Bails, 487 Lakewood, Detroit, Mi. 48215

This contains capsule biographies of writers, artists, and editors from "T" through "Z", thus completing the first stage of this long project of Bails and Hames Ware. Some of these entries are very fragmentary because complete information was not available; but where possible, entries include pen names, other occupations, schooling, influences, and a resume of work for various companies, plus other data.

As a final volume of the set, it also includes errata and additions to the previous volumes as well as listings of personnel for the major comic art shops of the Golden Age. Also, there is a chronology of comic book companies, an incomplete list of pen names, and an index to the art work reproduced throughout the four volumes.

The quality of design, production, and printing is excellent, and the book is easy to use once the abbreviations are mastered. The volume carries an attractive cover by A.J. Hanley.

Given the mass of data, restricting the listings to contributors to newsstand comic books is understandable. However, underground comic artists are thereby ignored: e.g., Grass Green is here only because of some minor work for Charlton, and the more significant u.g. work of Justin Green is ignored entirely. Likewise, newspaper comic artists are omitted unless their work was reprinted in comic books; thus Zack Mosely is absent. Both of these comic art areas are important and it is regretable that they are not included.

Nevertheless, Bails and Ware (and their numerous contributors) have succeeded in producing a useful and much needed reference work on the American newsstand comic book and the many people who have produced comics through the years.

RATING 9 / J. B. CLIFFORD, JR.

VOLTAR #1 - $1.25 + 25¢ postage - 52 pages - Published by Comics & Comix Co., P.O. Box 1886, Grass Valley, Cal. 95945

This is a brand new fanzine which is actually a black and white magazine of the same calibre as SAVAGE SWORD OF CONAN, etc. The lead strip, spanning 31 pages, features Voltar, a sword & sorcery hero in the tradition of Conan. Like most Conan imitations it is not quite as larger than life and is a pretty colorless character possessing no real personality and who moves swiftly through his weird adventures dispatching his foes with boring ease. Although typical, the story manages to be entertaining enough and is supported and saved by the stunning art of Alfredo Alcala who does just as highly professional a job as on anything he's done.

"Buccaneers Of The Skull Planet" is an SF tale in the Flash Gordon mode written by Bill Blackbeard and drawn by Alfredo Alcala (again excellent art). The story has some interesting ideas and a monster so outrageous looking as to border on the ridiculous.

The covers are a wraparound painting by Alcala which is okay but not up to the level of ability he attains with pen and ink.

This is a prozine all the way and at a price which is easily affordable.

RATING 8 / JAMES VAN HISE

MOE HOWARD & THE THREE STOOGES - $14.00 - Hardback - 208 pages, 8 1/2 x 11 - Published by Citadel Press (a division of Lyle Stuart, Inc.), 120 Enterprise Ave., Secaucus, N.J.

On Sunday, May 4, 1975, Moe Howard passed from this world into the next. In his obituaries, it was stated that he had completed his autobiography only three weeks before his death. So, I figured it would only be a few months before the book would be in the stores. But after about six months went by and no book appeared I wrote to the estate of Moe Howard and inquired about the publication date. I was told late 1975.

Well, as we all know by now, it was two years before Mr. Howard's autobiography was finally published. And though the wait was a long and painful one, it was well worth it, as is the rather steep price tag.

Whoever was in charge of deciding what form the book would take did an excellent job. The large size allows plenty of room for the scads of stills taken from publicity sources and personal family albums. In fact, the book is worth having for the photos alone.

Most enjoyable of all are the rememberances of Moe Howard himself. His memory apparently was quite good, and he starts at the beginning, talking about his family, his brothers (Shemp and Curly in particular, though he had two others), their first moments in show business, and finally about his life as a professional Stooge, taking us right up to the end of his career. And aside from being an extremely talented and funny comedian, he was also a very good writer. Throughout the book, the writing is literate and consistent, continually shifting from happy moments to sad moments to humorous moments and on and on...

Having literally grown up with the Three Stooges, "knowing" Moe and the rest from the time we were all old enough to turn on a television, I'm certain that some of us felt a definite sadness at his passing. And now, with the publication of this book, we are able to get even closer to Moe and see him as something more than just a very funny performer...as a human being, and a friend who is telling us his most personal of memories.

RATING 10 / MARK BURBEY

CHACAL #1 - $3.50 - 60 pages - Published by The Nemedian Chronicles, P.O. Box 186, Shawnee Mission, Kansas 66201

CHACAL boasts a worthy list of names as contributors, but this list of names is slightly inflated. Corben and Frazetta may be there, but their work here is inconsequential. Comic art fans relying on their presence might be disappointed with the magazine as a result.

Having partially debunked the publication, let me note that I was very impressed with an interview of veteran s-f and fantasy author C.L. Moore, and a memoir on the person and art of illustrator Hannes Bok.

Furthermore, there is an unpublished story by Robert E. Howard, other fiction, many fine illustrations by artists whose names are familiar (Boas, Redondo, Fabian) and some whose names are not yet familiar.

The entire magazine is professionally typeset on coated stock and boasts a color cover by Jeff Easley on a Conan theme. All this adds up to a package that is nearly worth its relatively steep price (for a 60 page fanzine, afterall).

RATING 8 / J. B. CLIFFORD, JR.

NIGHT IMAGES - $50.00 - 104 pages, hardback, 9 x 12 - Published by Morning Star Press, P.O. Box 6011, Leawood, Kansas 66206

I have seen books done merely to cash in on the Robert E. Howard craze but never one done as blatantly, nor as poorly, as this.

Beginning with the dustjacket, the full color Frazetta painting used is the one which originally appeared on the first printing of the Lin Carter novel THONGOR AND THE CITY OF MAGICIANS several years ago. Although printed much larger here, it's blurred! How any book publisher would accept a second rate printing job on such an expensive book is beyond reason. It looks really awful.

The interior is printed on something called "parchment paper" which is very off-white and very absorbent and thus useless for halftones as far as quality goes (much like pulp paper is). The five full page Richard Corben illustrations are very good, one in fact is excellent although I know this only because I saw a velox of it last year at a convention and it was beautiful there, but in this book it loses forty to fifty percent of its fine detail. Again useless to the art fan.

The bulk of the book is comprised of Robert E. Howard poetry, a phase of his writing which has never been exactly proclaimed.

From conception to execution this book is one example of poor judgment after another, the poorest judgment being the affixing of a highly inflated price tag which can only be called a rip-off, an expression I have never used in this column before.

RATING 1 / JAMES VAN HISE

SOJOURN #1 - $1.50, 12/$18.00, published monthly - 24 pages tabloid on quality paper - Published by Sojourn, P.O. Box 760, Dover, N.J. 07801

This was advertised fairly extensively prior to its appearance and although I wasn't that impressed with the ads I am impressed with the publication.

The art staff includes Joe Kubert (doing Tor), Sergio Aragones (T.C. Mars-very Private Eye), Dick Giordano (The Smooth, an SF strip starring a heroine), Doug Wildey (doing a straight private eye strip), John Severin (doing Eagle, a fine strip on Indians in the old west much like he did in the fifties), and Lee Elias (doing a humdrum strip called Kronos).

On the non-art side there's a column called "Montage" by a Bill Kelley which is comprised this issue by an interview with Bruce Dern which is good but is nothing new to people familiar with his work.

There is also a full color double-page size poster by Steve Bissette (an apparant graduate of Kubert's art school as his style is much like Kubert's, only more controlled).

Most of the artwork is very good although the stuff by Lee Elias is rather mediocre and Doug Wildey has done much better than this (some of the poses look like Mike Sekowsky).

The Tor strip by Kubert is two pages long (all of the strips are either 2 or 3 pages long and are continued) and has no dialogue and is one of the finest things I've seen Kubert do in years, much better than the often sloppy art he's been doing for DC in recent times. It doesn't look rushed, which is the key to good Kubert and bad Kubert.

The layout of the issue is kind of strange as the contents page is around the middle of the issue and it has several sections which fit kind of sloppily together (it is unbound) but that's a minor irritant.

There are a total of four full tab pages in full color as besides the poster the front and back of this tabloid zine are in full color on slick paper.

If SOJOURN keeps up the quality and the continuity, it will be one of the few great regularly published zines around...if they give themselves time to succeed and not count on being an overnight success with the first issue or two. Many publishers do a great job getting out that first issue but find it isn't so easy getting out all of the others on time, etc. If SOJOURN proves they are capable of delivering what they promise when they promise, then fandom will support them. It is a two-sided coin.

RATING 9 / JAMES VAN HISE

1977 COMIC ART CONVENTION SOUVENIR BOOK - $3.25 - 100 pages - Available from Bud Plant, P.O. Box 1886, Grass Valley, Ca. 95945

The N.Y. Comic Art Convention wasn't in New York this year, but rather in Philadelphia, but the souvenir book produced for this year's con is the finest they've ever done, fully head and shoulders above previous efforts. Finally abandoning the small half-size format, this one is a full 8 1/2 x 11 thus giving the many pages of art room to breathe. The front cover is a brand new full color illustration by Wrightson of the Swamp Thing fighting a mob of people. It's excellent of course.

The articles include one on Berni Wrightson (along with some reprints of his art), on John Stanley and on Frank Thorne.

The vast majority of the rest of the issue are new full page illustrations by Gil Kane, Al Milgrom, Keith Pollard, Joe Staton, John Severin, Mike Vosburg, John Romita, Don Perlin, Ken Barr, Dave Cockrum, Alex Toth, Robert Kline, Jeff Jones, Pablo Marcos, Gray Morrow, John Buscema (one of the few bad drawings), Jack Kirby, Walt Simonson, Herb Arnold, Nick Cardy, Joe Sinnott, Neal Adams, Frank Brunner, Bruce Patterson, Bill Stillwell, Terry Austin, Tim Kirk, Ernie Chan and many more! There are also several pages of ads but not a whole lot.

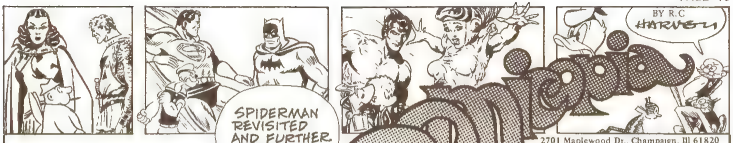
For the comic art fan this is one real nice book to have.

RATING 9 / JAMES VAN HISE

THE AMAZING WORLD OF DC COMICS #14 - $1.50, $9.00 for a one year sub - 52 pages - Order from AWODCC, P.O. Box 116, Radio City Sta., New York, N.Y. 10019

I'm quite surprised this zine has lasted this long (3 years now) and glad too because it is the first fanzine that's actually published by a comic book company (as opposed to being given official support by a company such as MARVELMANIA was). This issue has absolutely everything you'd ever want to know about the Justice League of America, being it's a special JLA issue. There's a lot of art as well as the information features. Very well done.

RATING 9 / JAMES VAN HISE



2701 Maplewood Dr., Champaign, Ill 61820

HAVING VOICED my reservations about Marvel's SPIDERMAN comic strip (RB#CC 135), let me now (after having followed it diligently for several months) make two additional observations about the strip.

The first is that John Romita has proved beyond equivocation that it is possible to draw action-packed adventure strips even in the diminutive format of today's continuity strip. The shrinking newspaper strip has raised the ire of many adventure strip practitioners who complain that it is impossible to do justice to their stories in such small panels. It may well be difficult (and certainly the results these days are not as visually satisfying as in the more spacious panels of the '30s and '40s), but Romita proves it is not impossible. Into those tiny panels, he crams plenty of telling background detail and full-figure action.

My second observation echoes and amplifies a remark Gil Kane made last year in Boston: in comic book art, he said, "nobody is ever doing anything except in action; in strip art, nobody is ever doing anything except not in action. But the non-action (in strips) is naturalistic; people pull off sweaters or tie ties. Comic books lack naturalism--everyone is about to spring, springing, or having sprung."

Because the SPIDERMAN strip carries over into newspaper format most of its comic book tenor and tendancy, the strip gives us a striking example of the ways in which newspaper comics are different from comic book comics. And the chief difference, as Kane says, is that comic books are more action oriented.

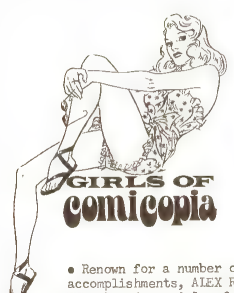
The SPIDERMAN strip is certainly jammed with more action than any other adventure strip in the newspapers. Take the recent Doc Ock adventure. The first couple weeks of the 9-week continuity were devoted to relatively action-less exposition as Peter Parker riddled over Ock's attentions to Aunt May; but after that, it was pell-mell action all the way. Of the 36 strips in the concluding six weeks, 31 of them were devoted to rough-and-tumble action (not just movement)--pursuit scenes, a diversionary encounter with street hoods, and two fights with Ock (one an entire week long). (Incidentally, there's very little of the kind of verbal excess found in the books; Stan's voice is muted, confined mostly to dialog that maintains a visual/verbal blend.)

But all this energetic dashing about leaves little room for anything more than the most elementary of plots: Ock swipes a priceless idol and Spidey chases after him to recover it (and gets accused of stealing it himself in the process--an interesting twist in the otherwise simple story, but one that will never be resolved because Webhead is forever the misunderstood outcast). Compared to most other adventure strips, there's almost no complexity--no mystery, for instance, and very little character development. However action-packed such knock-about superheroics are, there is, as Kane says, no naturalism--no realism.

This is not to fault the SPIDERMAN strip: it is an admirable adaptation to newspaper format of the comic book character. But the more perfect the adaptation, the more completely does it bring with it all the book's baggage, leaving no room

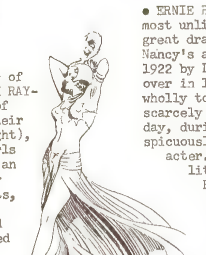
Cowmaticcsh
I'M THROUGH TOYING WITH YOU NOW!
HEY, GREAT DIALOGUE! REAL VINTAGE NICKELODEON!
ATTA BOY! LET THE HOSTILITY ALL HANG OUT!
YOU'D BE A CAUTION IN A PLAYPEN!
LAUGH THIS OFF, YOU BUFFOON!
LAUGH? DON'T FLATTER YOURSELF! A MEL BROOKS YOU'RE NOT!
OKAY, CHUCKLES, YOU HAD YOUR INNINGS!
NOW I'M UP AT BAT!

GRAY TONE on Spiderman's costume (I added it above) might improve the strip's looks.



GIRLS OF comicopia

• Renown for a number of accomplishments, ALEX RAYMOND also drew girls of surpassing beauty. In their FLASH GORDON costumes (right), his women look like chorus girls and models--not characters in an adventure strip. Despite their clinging and revealing garments, Raymond's girls always have about them an air of unscathed wholesomeness--best represented perhaps by RIP KIRBY's paramour, Honey Dorian (above).



• ERNIE BUSHMILLER, whose NANCY makes him a most unlikely cartoonist to number among the great drawers of girls, is here because of Nancy's aunt, Fritzi Ritz (above). Created in 1922 by Larry Whittington (Bushmiller took it over in 1925), the strip at first belonged wholly to Fritzi and bore her name. Although scarcely inspiration for erotic fantasies today, during the '30s and '40s Fritzi was conspicuously more a pin-up than a cartoon character. Some Sunday strips consisted of little more than panel after panel of Fritzi in assorted bathing suits. The strip became preoccupied with Nancy and her boy-friend Sluggo in the late '30s, and Fritzi and her long-suffering beau, Phil, were shoved into the background. In 1940 the strip officially became NANCY, and leg-art gave way to kids' antics.

for anything but typical superheroic action. The Ock story's conclusion gets one nicely ironic touch when Spidey, having just rescued the stolen idol, is caught holding it by the pursuing police, thereby reinforcing their conviction that he is the thief. But this development scarcely qualifies the plot as complex.

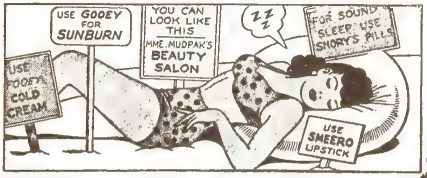
SPIDERMAN's next adventure makes a gesture towards mystification: we don't know who the Rattler is or how he got that way. There is also a stab in the direction of characterization: the dying villain seems glad that he's shedding the Rattler's skin as he expires. And as the following Kingpin adventure begins, JJJ gives Parker a bad time and Parker wrestles with the dilemmas of being Spiderman. This is all to the good. But such plot embellishments, while raising the story above routine superheroics, do not much deflect the torential impulses of the usual superhero plot, which moves simply, inexorably, towards a fist fight.

Plot complexity is, of course, a relative matter. The plots of most newspaper adventure strips are mostly melodrama, hardly complexity of the order of THE BROTHERS KARAMAZOV. But the stories in other strips usually aim at something a bit more than creating justification for a fist fight. Many, for example, traffic in mystery or some similar kind of problem-solving. The ingenuity of the hero is taxed--not just his physical prowess.

The reasons for this difference lay in the history of the development of the two forms (book and strip) of comics. Strips appropriated mystery, problem-solving, and character development as plot devices because those elements helped create the suspense essential for carrying a story forward by daily installments. Early strip stories, which ran much longer than today's typical 9-12 weeks, could also afford the time for a rousing good fight or two during each adventure. Today's strips with shorter adventures invest most of their time (and perhaps too much of it) in plot exposition alone. The result is that while the strips are tamer than books, their plots are more complicated.

Comic books, on the other hand, told their stories all in one edition (or installment). There was no need to create more than nominal suspense, so more panels could be devoted to action, pure and simple. And a tendancy towards wordiness received impetus from the understandable desire to move quickly to action sequences: plot development took place in narrative blocks--with words, not pictures--so that more panels could depict action scenes.

Moreover, each comics form



"The trouble with Bob is that he ends every sentence with a proposition. . . ."

• RUSSELL PATTERSON earned a place in every girl-watcher's heart (or eye) with his statuesque, long-stemmed ladies in magazine illustration, panel cartoons, and the comic strip MAMIE (1951-56). A Sunday strip about a model, Patterson's page paraded Mamie through women's fashions from panel to panel or depicted her walking the streets in mischievously high winds, finishing with a full-figure "paper doll" cut-out panel. Patterson (with John Held, Jr.) is credited with setting the styles that created the flapper during the '20s. As Stephen Becker notes, the Patterson Girl was to the '20s what the Gibson Girl had been to the '90s and the Petty Girl was to be to the '40s. One of the moving forces behind the creation of the National Cartoonists Society, Patterson worked in a style that breezily combined wispy, sketchy lines with strategically spotted blacks (right; a cartoon that was censored in the '50s for its too explicit reference to sexual conduct).

aimed at different audiences, and those audiences dictated their share to the final shape that each form took.

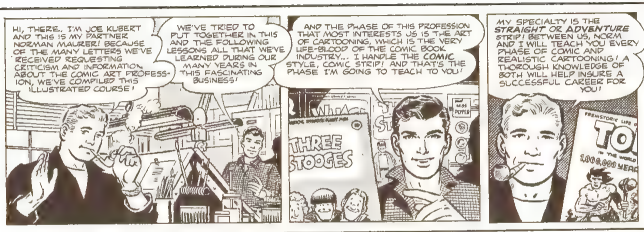
COMIC BOOKS were to be bought by kids for a dime--and they were bought because they depicted a lot of imaginative action in screaming colors. Kids, we assume, wanted action--not plot complexity.

On the other hand, newspaper strips, although ostensibly addressed to kids, were actually integral to the marketing effort of newspapers. Their function was to increase the feature and amusement content of a paper--and the purchasers of the papers were the kids' fathers. Comic strips, almost from the beginning, were drawn for adult readers, and adults (presumably) required a fairly good dose of realism in their amusements on the funny pages in order to make their exotic, vicarious adventures palatable. With realism came plot complexity--character development and all the rest.

But realism eventually overwhelmed even exoticism in adventure strips, with the result that there are no good, romping, two-fisted adventure strips left. With SPIDERMAN, we've got that again--with a vengeance. And the funny pages are doubtless better for the addition: once again, we can find both action-packed adventure and plot complexity in the comics --although not, unhappily, in a single strip. You must read SPIDERMAN in tandem with STEVE CANYON, KERRY DRAKE, STEVE ROPER, or JOHNNY HAZARD.

POPEYE BRONZED

FIVE THOUSAND citizens of Chester, Illinois raised an average of $2 each to pay for a bronze statue commemorating the comic strip creation of one of their native sons. The 6-foot statue (shown below before it was placed on its pedestal) now stands on a bluff overlooking the Mississippi in the newly dedicated Segar Mem-


HI, THERE.. I'M JOE KUBERT AND THIS IS MY PARTNER NORMAN MAURER! BECAUSE OF THE MANY LETTERS WE'VE RECEIVED REQUESTING CRITICISM AND INFORMATION ABOUT THE COMIC ART PROFESSION, WE'VE COMPILED THIS ILLUSTRATED COURSE!
WE'VE TRIED TO PUT TOGETHER IN THIS AND THE FOLLOWING LESSONS ALL THAT WE'VE LEARNED DURING OUR MANY YEARS IN THIS FASCINATING BUSINESS!
AND THE PHASE OF THIS PROFESSION THAT MOST INTERESTS US IS THE ART OF CARTOONING, WHICH IS THE VERY LIFE-BLOOD OF THE COMIC BOOK INDUSTRY... I HANDLE THE COMIC STYLE, COMIC STRIP! AND THAT'S THE PHASE I'M GOING TO TEACH TO YOU!
THREE STOOGES
MY SPECIALTY IS THE STRAIGHT OR ADVENTURE STRIP! BETWEEN US, NORM AND I WILL TEACH YOU EVERY PHASE OF COMIC AND REALISTIC CARTOONING! A THOROUGH KNOWLEDGE OF BOTH WILL HELP INSURE A SUCCESSFUL CAREER FOR YOU!
TO

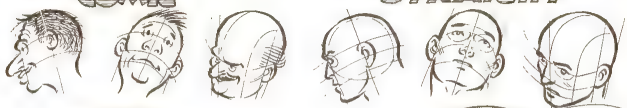
YOU NOW KNOW THAT THERE ARE TWO MAIN STYLES OF COMIC BOOK ART - THE COMIC STYLE AND THE STRAIGHT STYLE. THE PROFESSIONAL ARTIST SHOULD BE EQUALLY ADEPT AT EITHER. HERE, AS WE CONTINUE WITH ANGLE SHOTS WE SEE THAT THE BASIC FRAMEWORK OF BOTH STYLES IS THE SAME. IN PENCILING IN THE DETAILS HOWEVER THE COMIC ARTIST CAN EXAGGERATE CERTAIN FEATURES FOR A HUMOROUS EFFECT—WHILE THE STRAIGHT-STYLE ARTIST MUST STRIVE FOR ANATOMICAL PERFECTION

ON THE LEFT SIDE OF THIS AND THE SUCCEEDING PAGES YOU'LL LEARN HOW I GET MY EFFECTS!

MY TERRITORY IS THE RIGHT HAND COLUMN... AND THAT'S THE SIDE THAT WILL BE DEVOTED TO SHOWING YOU HOW I WORK!

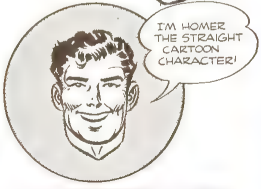
COMIC

STRAIGHT



HAPPY

Here again we see the similarity between comic and straight art. Note the upward arch of both mouths. Try it yourself!



FROM THE comicopia ARCHIVES

JOE KUBERT's year-old School of Cartoon and Graphic Art in New Jersey is not his first venture into comic art instruction. Twenty-three years ago, Kubert and Norman Mauer designed a correspondence course in comic book illustration for the Scholart Institute in Los Angeles. Excerpts from "Lesson One" appear on the facing page. Although Mauer undertook to instruct in "comic style," he is doubtless better remembered for his straight adventure work on Gleason's Crimebuster and Daredevil (1942-1955) than for his briefer stint doing THREE STOOGES for St. John (1953-55). Incidentally, I rather doubt that "Lesson Two" ever appeared. Stamped on the back cover of the 16-page "Lesson One" booklet is the following: "Please do not send money for future lessons. Succeeding lessons have not yet been published. We will notify you when they are available." Nobody ever notified me. Here's hoping Kubert's current enterprise has a better track record.

OOOoops !

BOB BINDIG caught me in what Don Rosa would call a drastic foobar. In RB#CC 133, I ran a censored MALE CALL strip by Milton Caniff, asserting that it was in a "half-completed" state. Since the artwork (above) was simple linework without blacks or shading, I assumed the strip had never progressed to its final stage. But I forgot about certain WWII military publications printed by mimeograph, and Bob reminded me of them, saying that Caniff did a version of MALE CALL designed for reproduction in these publications--a version using only linework, no solid blacks or shading. The strip I used was clearly of this type, and it is, therefore, in a completed state. Thanks, Bob.

(POPEYE continued)

orial Park. A plaque on the pedestal bears a likeness and a short biography of Popeye's creator, Elzie Segar.

Born on December 8, 1894, Segar grew up in Chester, supporting himself from the age of 12 by working as a motion picture operator, sign painter, house painter, paper hanger, trap-drum player, photographer, and window dresser. One theory holds that Segar patterned Popeye and Wimpy after his recollections of two Chester residents--Franky "Rocky" Hegiel, the town scrapper, and William "Windy Bill" Schuchert, owner of the local opera house.

Principal speakers at the June 25, 1977 dedication ceremonies were Bud Sagendorf, who carries on POPEYE today, and Robert L. Walker, the statue's sculptor.

The statue and park are the results of a 2-year-long effort by the Xi Upsilon Chapter of Beta Sigma Phi, an international philanthropic and social sorority. Members solicited donations and sold Popeye memorabilia --spinach banks, T-shirts, punching bags. And thanks to their efforts, Popeye, like many a sailor before him, has returned to his homeport.

Department of "Why Didn't You Say So Before It Was Too Late"--

Just one more thing for Harold Gray to beef about

TOWARDS BETTER COMICS CRITICISM

A TOILER in the apa vineyards, Christopher Melchert is one who has said a number of eminently sensible things about comics and the criticism thereof. Let me record here a few bon mots from his supple pen:

- Figuring out artistic intention is generally a sterile exercise. What matters is the work of art itself, and how it speaks to us.
- If you want to take comics seriously, I must warn you that you'll have to look further than the scripts.
- I very much doubt whether any comics stories have ever, as stories, equalled good mainstream prose, just as movie screenplays never have. Just as movies are best considered precisely as movies, and most fruitfully analyzed in terms of directoral style, so I am sure comics deserve to be treated as comics, and that the most important thing about them is how the artist employs the comics form.
- (A given piece of work) is comic art (when) it depends on the cumulative impact of drawings in series (unlike book illustration or painting, for the most part), and (when) it depends upon drawing (as opposed to photography, in film).
- The superior comic book artist is always aware that he is not drawing a series of isolated panels (like frames of a storyboard), is aware of how the reader's eye moves across the page from one to another, and deliberately smoothes (or, where appropriate, disrupts) that lateral movement.

HARV

COMIC COLLECTOR'S comments..

by howard p. siegel

The Trigan Empire

PROLOGUE

This is the prologue to what may become a multi-part series. It is about a space opera that got lost. It should have been a cinematographic movie, directed and narrated by C.B. DeMille. The story would be based upon the rise and fall of the Roman Empire combined with Flash Gordon chapterplays. Its majesty of colors would require a team of French neo-impressionists to duplicate. Instead it was delegated to British magazines, to be denied to American comic book lovers despite several reprintings since 1965. This has been the unfortunate legacy of THE TRIGAN EMPIRE.

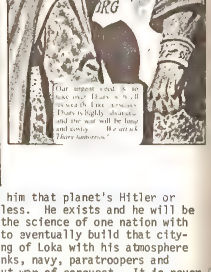
THE TRIGAN EMPIRE BOOK I

But first some statictics. Introduced in 1965, THE TRIGAN EMPIRE, like so many of its contemporaries, found life in the "slicks". Such magazines are still prevalent in the racks and kiosks of the British Commonwealth countries. Black and white, with a few special features in color; full length stories followed by serials; puzzle pages accompanying letters to the editor. All of these make up the type of magazine that replaced the English pulps. Quite frankly, British readers have been spoiled. Over the years they have been privy to such as Frank Bellemy's GARTH in the newspapers, so it is not surprising that THE TRIGAN EMPIRE was passed over by many fan critics. To the American audience however, the freshness would be most welcome. Having appeared in RANGER, LOOK & LEARN and VULCAN, the very first story, covering the publication period from September 18, 1965 to January 29, 1966 was capsuled into a LOOK & LEARN ANNUAL in 1973. This first article will concern itself with that origin story. A discerning reader will be quick to realize that writer Mike Butterworth's effort was not a script composed by creation, nor one derived by innovation. It is an amalgamation of common avenues meeting in a large plaza adorned by illustrative architecture of the highest order. And if TTE's creators and publishers are benevolent, they will supply the data to wrap up the series with some career credits and publishing information...

The star of the story, for which all subplots, all main characters and all conclusions are subject to, is a dream. A dream composed by one man, paid for by hundreds, perhaps thousands in violent deaths and the fruits of a struggle similar to Earth's early attempts at civilization. The star is a city-state. A symbol to man's triumph over his environment and inhumanity to himself. The story takes place on a planet a billion miles away from our sun. The planet Elekton of the Star-Sun Yarma. A continental geography and civilizations mixed in technological achievement. A visitor would find nomadic hunters wielding lances and swords astride thick bodied, blue tinted horses. Beyond he could catch a ride on a half moon shaped space cruiser manned by ray gun armed troopers. Green skinned races living in primordal swamps and worshipping River Gods. Gigantic humanoids of prehistoric caveman intelligence, trained as servants by a race of Rennaissance culturists in togas and Romanesque surroundings. Bronze skinned, red thatched hunters 12 feet tall and magnificent of build. They all live on Electon, they all play a role in the formation of THE TRIGAN EMPIRE. LOKA-THARV-VORG-DAVELI-CATO. All stranqe sounding names. To the many people just described, they represent home.

The story begins with three brothers, Triplets. Each sharing leadership of a highly civilized tribe of hunters. One dreams of a fabulous city that will last one thousand years as a monument to his people. The second brother, a simple minded, good natured soul with no ambition other than to live in peace. The third, an overly ambitious, somewhat untrustworthy member of the triumverate who wants sole leadership and cares nothing of progress. That they should all clash is inevitable.

If they are so ill-advised as to seek revenge, we will destroy them utterly. But otherwise we will leave them in peace. for the time being

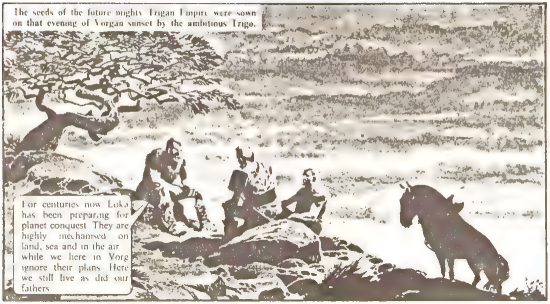

Then the King of Loka dismissed the Vargans from his mind and turned to the problem at hand which was nothing less than his next step in the conquest of the planet.
Our urgent need is up
Thary's Highly advanced
and we will be long
Thary Ambassador

Enter the villain. Call him that planet's Hitler or Atilla or Ming the Merciless. He exists and he will be the catalyst that joins the science of one nation with the strength of another to eventually build that city-state of TRIGO. This King of Loka with his atmosphere cruisers, flame rays, tanks, navy, paratroopers and arsenals begins an all out war of conquest. It is never clear for what purpose other than imperial ambition. In victory or defeat, he never decries the need for "Lebensraum". His first victim is the neighboring nation of peace loving Tharv, most exotic place on the planet. Unprepared for violence, what minions were not killed by the constant waves of warships, flee into the desert to Vorg. Homeless people seeking safety in the wilderness. A staggering line of escapees, in-

More than a billion miles from our world is the star of Yarna, and circling it, as we circle the Sun, is the planet Elekton. It has eight vast continents, the *most* important being the continent of Victris. When the Trigan story commences, Victris consisted of five countries.

In those days, wandering but highly civilised tribes inhabited the country of Vorg. We are concerned with a certain tribe led by three brothers– triplets– named Brag, Klud and Trigo.

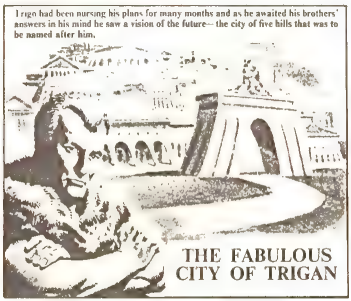
The seeds of the future mighty Trigan Empire were sown on that evening of Vorgan sunset by the ambitious Trigo.


For centuries now Loka has been preparing for planet conquest. They are highly mechanised on land, sea and in the air while we here in Vorg ignore their plans. Here we still live as did our fathers.

Our nation is split up into small tribes, living off the land that is fruitful in all that we need to live –but wandering, always wandering

We must stop wandering and take root. Let us build beside that river running between the five hills. Build, and call to other tribes to join us while there is yet time.

Trigo had been nursing his plans for many months and as he awaited his brothers' answers in his mind he saw a vision of the future— the city of five hills that was to be named after him.



THE FABULOUS CITY OF TRIGAN

cluding the inevitable elder sage/scientist-extraordinary/mentor. Peric by name, he will be an important fixture as the story progresses.

"Drive them back from whence they came!" yells Klud, bitter at the way his people always looked toward his brother for leadership. "I don't care," says Brag, still bereaved over the death of his son during an earlier skirmish with Lokan scout ships. "Let them join us!" reasons Trigo, the now and future premiere hero of the saga. And thus technology joins strength, as the master architect agrees to help build the dream city. Where poorly constructed walls crumbled, a huge trench soon winds around the five hills of Vorg, thanks to Peric. But such progress causes the ultimate breach between Klud and Trigo. Meanwhile the carnage continues, as the tyrant Zorth orders his land armor into Cato, the next nation on his list of conquests. But the Catons have been forewarned by Tharv's fate, and prepare for the great sacrifice. They destroy the grand dam, flooding the land and sending tanks and enemy troops awash. A setback, with others to follow for Loka. While the enemy begins to unravel, the future inhabitants of the TRIGAN EMPIRE consolidate. A people's mandate elects Trigo supreme leader, and despite his Cain-like attempts to kill his brother, Klud is beaten in a showdown duel and exiled. And what does any card carrying traitor do in such a situation? He joins the enemy, with hopes that his people will be conquered and himself placed as titular head of a police state. That he does not succeed and meets a violent death while in the uniform of a Lokan officer is expected and comes to pass. To hasten the story's pace, it will suffice to note capture of heavy artillary by commando tactics easily executed by the huntsmen of Trigo's tribe. This leads to the surrender of enemy infantry. Similar subtrifuge, this time using the uniforms of their prisoners, rewards such surprising cunning with an air fleet. This same air power mops up what land and sea forces remain, since who would suspect that their own battle cruisers were manned by Peric's people, and not fellow Lokans? And here we have a second example of the symbiotic existence of a scientific nation with a nomadic, simple one. For it seems that most of the weapons used by the would-be conquerors were invented by the Tharvs, thus it was they piloted the ships and wielded the weapons that did in the Lokans. And at this point the truth becomes evident. Although it would be called THE TRIGAN EMPIRE after the figurehead of the peoples of one nation, its being was fashioned and made a reality by another. And an exiled one at that. A paradox that closely follows the building of the pyramids of Egypt by peoples of other places and philosophies. And at this point the "first book" ends. A great retreat by the remaining forces of Loka, peace restored to the planet Elekton, and a parting soliloquy by Trigo: "No longer need we live in fear of destruction. Now we can build our city...go to work my people!" Eight years had passed...

THE TRIGAN EMPIRE BOOK II

The second story covers the period from February to May of 1966 statistic lovers, and deals with the completion of Trigo as well as the formation of the Trigan government. It is slow moving, but necessary in furthering the overall concept. The first panel shows the remaining brothers, Trigo and Brag, standing on a hill admiring what lies before them. It is the now completed city-state, walled and fortified. A monument to the warriors of the "Great War" stands atop the main gate. On the hill behind appears a somewhat cluttered montage of Doric architecture combined with Grecian pillars, Byzantine domes and Roman gardens. Don Lawrence did not play favorites. Most noticeable is a crude stone chimney, a monument to the "Vorg dream". We are not told how many years have passed. By normal standards, a product of such enormity takes several decades. Enter a new hero, second class. Janno, teenage son of Brag, scaling the aforementioned chimney, to alert readers of his adventurousness. He is put into strict space cruiser training under the tutelage of a vetern pilot, and soon learns how to handle the captured airship of Lokan origin. An engine blowout causes the disabled vehicle to crash in the forboding jungles of Daveli amidst huge serpents and warriors almost Aztec or Incan in garb. That capture leads to a great temple, where the son of the Daveilan chieftan lies seriously ill with fever which the simple rites of the tribe are unable to cure. Sacrifice of one youngster, Janno, for the life of the prince seemed in order until hero-Trigo comes to the rescue. Bloodshed does not follow. Friendship does. Once again the household of Peric the sage offers solution, as his daughter, trained in medicine, concocts a cure. Such success leads to a bond of friendship between nations, which we are to assume is the first co-prosperity sphere ever devised on Planet Elekton. How this alliance is used we are not to learn in Book II.

Tranquility does not reign for long. A gigantic explosion from outer space, of such enormity that it seems as it a thousand H bombs were detonated at once, beseiges Elekton. Its twin moons, Seres and Gallas collided, throwing the former off orbit and heading toward the planet. The dormant Lokans learn that the satellite will crash on their part of Elekton. "Twenty eight days from now Loka will cease to exist.

It is my intention to move the entire population of my country to Trigan", speaks the once powerful Zorth. "But All-Highest", questions one of his lieutenants, "since our defeat at the hands of the Trigans, we have not the war equipment to carry out such an operation." But Zorth has a plan. He will appear to go in peace, seeking asylum from the natural disaster, only to use hidden weapons to kill all Trigans and Tharvs while they sleep.

The plan works! Trigan is put to the torch, many are slain, the palace is stormed. Brag and Trigo escape by airship. It crashes in the desert of Seres. They are found by a company of warriors, taken to a citidel on a mountain top and sold into slavery. Various sub-plots taken from B movies ensue with the finale being a unity between capturer and capturee as the desert hordes pitch full battle with Zorth on their turf. Once again the would-be dictator is exiled, and the moon crashes in an uninhabited region of Elekton. The second book ends on that note.

Next, I hope to discuss the brilliant style of Don Lawrence, tell what English fans had to say about THE TRIGAN EMPIRE and give you an idea of what the future books were like. Also I'll discuss the prologue to the Annual, and some biographical material about the authors.

95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

THE UNKNOWN WRIGHTSON

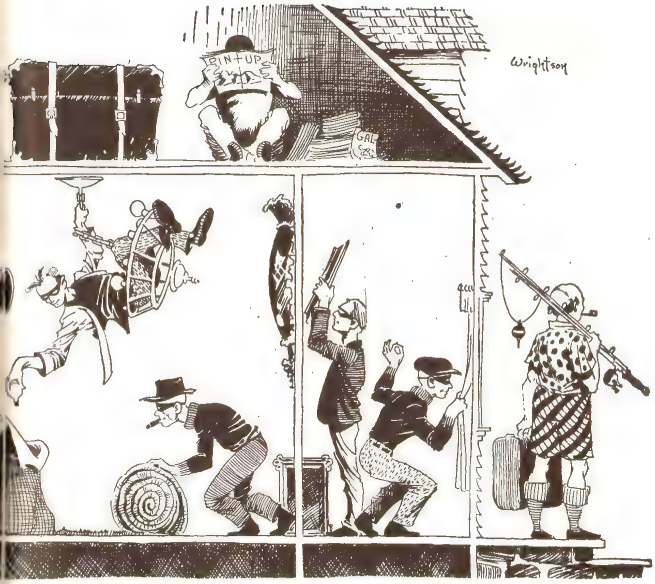
The early Wrightson art which appears on the following four pages originally appeared several years ago in the newspaper THE BALTIMORE SUN from Baltimore, Maryland. Few people have seen this artwork since. This art is from a stage in Wrightson's development when the influence of Frazetta on his work was much more pronounced.

******

MELV
MO

*****

*****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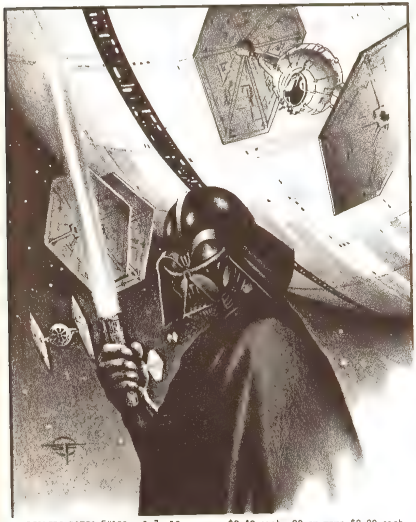


DEALERS RATES [#139 only]: 10 or more $2.40 each, 20 or more $2.00 each, 50 or more $1.75 each, 100 or more $1.50 each, 200 or more $1.00 each.

RBCC #139, to be published in mid-October 1977, will be a landmark issue of the ROCKET'S BLAST COMICOLLECTOR due to the many extra features planned for it. This STAR WARS special will have the same number of pages of an average issue of the RBCC (80 to 84 pages) but will feature full color front and back covers, two pages of interior color, as well as interior pages printed on slick paper for this one issue only. Artists whose work will be presented in this issue include STEVEN FABIAN, MIKE ZECK, KERRY GAMMILL, MORRIS SCOTT DOLLENS, MARC HEMPEL, DON ROSA, RALPH FOWLER and many others. The Steve Fabian drawing at the left is a reduced version of only one of the STAR WARS drawings he will have in that issue. There will also be an exclusive interview with MARK HAMILL (done when STAR WARS was still being filmed and never published until now), a bibliography of publications which have featured STAR WARS related articles, an article on the musical score of the film, a detailed critique of the STAR WARS comic (which will include some special surprise art by Kerry Gammill), an article on Darth Vader including background material on him which is genuine but not included in the film, rare never before published stills from STAR WARS, an article on STAR WARS bloopers which can be detected upon careful viewing, as well as an analysis of the detailed background information presented in the film, and more! Price is $3.00 each. Only RBCC subscriptions existing by Sept. 30th get this as a regular subscription issue.

GAMMILL

JOHN CARTER OF COMICS

BY JAMES VAN HISE

This article will attempt to explore the character of John Carter of Mars as portrayed by Edgar Rice Burroughs in comparison with the various interpretations done in comic books. There was a John Carter newspaper strip done in the forties but this article will concentrate on the versions of him put forth by three different comic companies. It seems that comics kept on trying and trying with John Carter until they finally got him, more or less, right.

John Carter as created by Edgar Rice Burroughs in 1911 was a larger than life character who had no memory of a childhood and who eternally looked thirty years old. This was an aspect of mystery about the character which existed but was never explained. It made him more colorful than if he was just an ordinary guy who made the incredible non-corporeal journey from Earth to Mars. Look at it this way. In THE MASTERMIND OF MARS, Burroughs transplants another character from Earth to Mars, a man named Ulysses Paxton, a World War I army infantryman. His character lacks the color of John Carter and his story is not that interesting. But John Carter in the same setting would have made it interesting.

John Carter called himself the greatest swordsman on two worlds and he meant it. This tended to make it easier to accept his incredible feats, coupled with his Earthly strength, greater in the low gravity of Mars. But John Carter's outstanding swordsmanship made the outcome of his fights rather obvious, no matter how much he would talk of being hard pressed by some foe's awesome ability. Still, it was the adventures more than the fights themselves which were interesting.

One aspect of John Carter's journey from Earth to Mars was always puzzling to me. If he left his earthly body in a non-corporeal form, how come he arrived on Mars in the flesh, complete with Earthly strength? This point can be argued over eternally as to the why or the wherefore. It was enough that it happened. The tales of John Carter are much closer to fantasy than science fiction (however much Burroughs' devotees may try to rationalize ERB's fancies as if they were hard fact and not some fantastic and highly entertaining work of fiction).

John Carter's existence in comics is important not just from the standpoint of the potential for excellent illustrated adventures, but because John Carter is the inspiration behind many characters and stories which followed, from stories of Robert E. Howard to Ray Bradbury's MARTIAN CHRONICLES and D.C. comics own Adam Strange, an obvious and updated version of John Carter, and a damn good one too.

But if John Carter is such a powerful and colorful character, how come comic books have had such a hard time dealing with him? Basically it has been a situation involving the right character in the wrong hands.

THE FIRST TIME DONE TWICE
or
DELL COMICS ARE DULL COMICS

The first comic book version of John Carter of Mars was titled simply that, JOHN CARTER OF MARS. Since Dell Comics (and then Gold Key) had the rights to produce the Tarzan comic, seemingly forever and with a binding clause that said it would not be drawn well until the artist handling it died (which is what eventually happened), Dell also had the option to do other Edgar Rice Burroughs characters. The only one they ever tried was John Carter and that was in three issues of their four color comics line, #'s 375, 437 and 488 all in the early 1950's. These three issues were drawn by Jesse Marsh, the artist who drew most of the stories in Dell's Tarzan comic until Marsh died in the mid-sixties and the comic was taken over by Russ Manning. Jesse Marsh had a style which was distinguished by absolutely nothing. His style was bland and little more than competent. The only person I ever met who liked Jesse Marsh's style was Russ Manning. Oddly enough, for the three issues of John Carter, Marsh put more detail in his art than one usually associates with it, but it was still dull. The issues were an incredibly choppy and incomprehensible adaptation of Burroughs first three Mars novels. It is little wonder that they never caught on and thus no more were done.

In the early sixties, 1964 specifically, Gold Key reissued these three issues as if John Carter had his own comic. I was 14 when these Gold Key reprints came out. I ate them up, not knowing any better, and waited for #4, which, of course, they'd never intended doing. The reason I liked them so much at the time was that there were just so few pure science fiction comics. It was a change of pace, even if it wasn't that good. Even then I thought John Carter looked kind of strange in a full body suit, but what the heck. It was the first, and the worst, John Carter comic book.

Oddly enough, this comic was almost drawn by a very young Russ Manning as he had done some sample pages for it in the early fifties but was side tracked by the Army. When he got out and returned to Dell, Jesse Marsh was doing the John Carter book.

The Dell version excised all the color from the character, saying nothing about the seemingly immortal nature of John Carter.

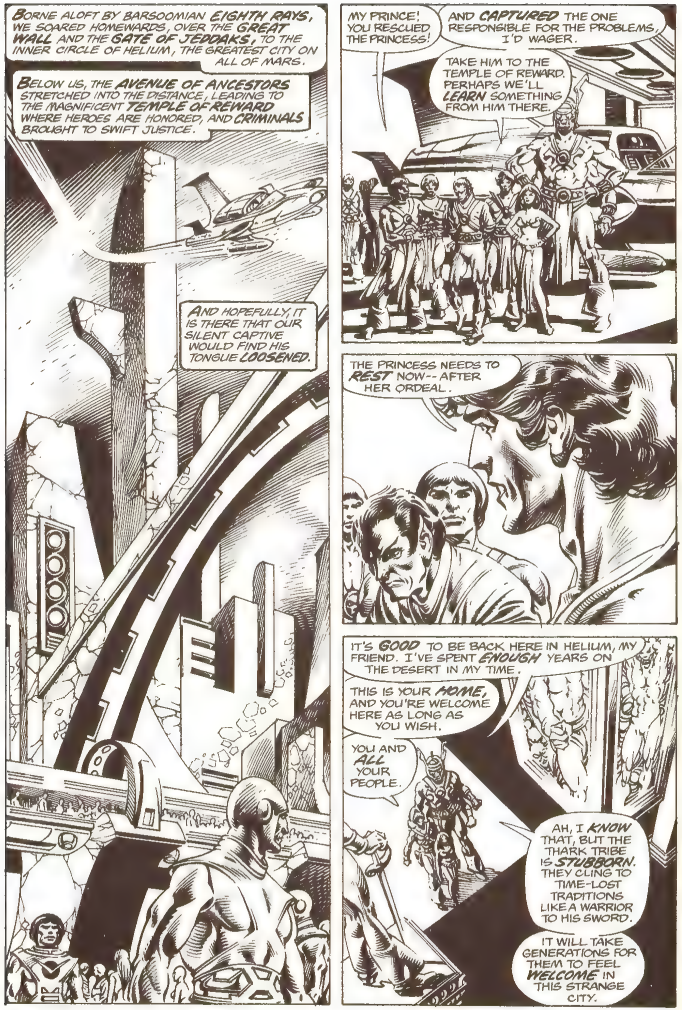
Crazily enough, even though the first issue presents a version of John Carter's transportation to Mars, it says nothing at the end of the first issue about him returning to Earth although the beginning of the second discusses how John Carter has just returned to Mars from Earth. Returned? How? Why? When? A very shallow adaptation at best.

THE DEFECTIVE COMICS VERSION
or
FULL SPEED SIDEWAYS

Why it took so many years for E.R.B. Inc. to become dissatisfied with Dell's version of their material, I don't know. But finally they let D.C. have a crack at it in 1972, and D.C. cracked it good.

John Carter made his grand entrance at D.C. in a comic which was introduced by Tarzan and titled on the cover TARZAN PRESENTS EDGAR RICE BURROUGHS' WEIRD WORLDS. The first issue had a simply dreadful cover by Joe Kubert, a fine artist capable of much better. John Carter had

warner


BORNE ALOFT BY BARSOOMIAN EIGHTH RAYS, WE SOARED HOMEWARDS, OVER THE GREAT WALL AND THE GATE OF JEDDAKS, TO THE INNER CIRCLE OF HELIUM, THE GREATEST CITY ON ALL OF MARS.
BELOW US, THE AVENUE OF ANCESTORS STRETCHED INTO THE DISTANCE, LEADING TO THE MAGNIFICENT TEMPLE OF REWARD WHERE HEROES ARE HONORED, AND CRIMINALS BROUGHT TO SWIFT JUSTICE.
AND HOPEFULLY, IT IS THERE THAT OUR SILENT CAPTIVE WOULD FIND HIS TONGUE LOOSENED.
MY PRINCE! YOU RESCUED THE PRINCESS!
AND CAPTURED THE ONE RESPONSIBLE FOR THE PROBLEMS, I'D WAGER.
TAKE HIM TO THE TEMPLE OF REWARD. PERHAPS WE'LL LEARN SOMETHING FROM HIM THERE.
THE PRINCESS NEEDS TO REST NOW-- AFTER HER ORDEAL.
IT'S GOOD TO BE BACK HERE IN HELIUM, MY FRIEND. I'VE SPENT ENOUGH YEARS ON THE DESERT IN MY TIME.
THIS IS YOUR HOME, AND YOU'RE WELCOME HERE AS LONG AS YOU WISH.
YOU AND ALL YOUR PEOPLE.
AH, I KNOW THAT, BUT THE THARK TRIBE IS STUBBORN. THEY CLING TO TIME-LOST TRADITIONS LIKE A WARRIOR TO HIS SWORD.
IT WILL TAKE GENERATIONS FOR THEM TO FEEL WELCOME IN THIS STRANGE CITY.

already been introduced at D.C. as a backup strip in the Tarzan 25¢ comic (52 pages for 25¢...and that wasn't that long ago!). In the TARZAN comic John Carter rated no mention on the cover whatsoever.

D.C.'s version of John Carter started off well enough by beginning with an adaptation of Burroughs' first Mars novel, A PRINCESS OF MARS. The first four installments of John Carter did a pretty good job of this, but then scripter Marv Wolfman began cutting and splicing with results which were just as unsatisfying as the Dell Comics version. From then on the series seemed to lose all direction entirely until by issue #8 of WEIRD WORLDS it had vanished from the title.

The art chores were in much more capable hands this time but try as they might, neither Murphy Anderson (who did the best job among DC's crew in the Carter series), Gray Morrow, or Sal Amendola could capture the vibrancy of Burroughs' deathless Virginian. Of them all, the five installments by Murphy Anderson came closest to really capturing the character, but as nice as they were they lacked the mystique Burroughs was able to give the stories with his prose. They just weren't quite the way we imagined them. They lacked the drive. The power. But they did at least try. Far more than Dell did, that's for sure.

Aside from the art, Marv Wolfman's scripts just did not work as they had proceeded nicely through A PRINCESS OF MARS and then departed dramatically into totally different stories with bizarre creations that never appeared on the Barsoom of Edgar Rice Burroughs. In WEIRD WORLDS #5, John Carter battles a weird living skeleton of a Thark in a story which began with a sequence taken from THE GODS OF MARS. This would not be the last time that Marv Wolfman would adapt a John Carter story and it would also not be the last time he muffed it so badly that it turned into something totally bananas.

D.C. seemed to lose interest in the John Carter character after this as he only turned up from time to time after this (such as on the covers, but not in any of the interior stories, in TARZAN FAMILY GIANT #60 & 61). There were a couple more John Carter stories which were new, short and of little consequence. TARZAN FAMILY GIANT #65 reprinted his origin and announced an adaptation of Burroughs' SWORDS OF MARS but by this time ERB, Inc. had tired of DC's increasingly unenthusiastic handling of the characters and thus did not renew their contract.

So not even John Carter's much vaunted Earthly strength could get him off the ground at D.C.

MARVELOUS MARVIN STRIKES AGAIN
or
IT'S TOO GOOD TO BE TRUE, SO FAR

About twenty-five years after Dell made their first abortive attempt at adapting John Carter into a comic book, Marvel got ahold of the property and finally did it right. How long this situation will exist remains to be seen.

In the first issue of Marvel's JOHN CARTER, WARLORD OF MARS, Marv Wolfman returned to scripting John Carter, although this time for another company. Thankfully the book has a definite direction this time and they have even gone so far as to place the stories in a specific time period in Burroughs' stories which is unaccounted for, that being a nine year stretch briefly referred to between paragraph three and four in chapter 27 of A PRINCESS OF MARS. At last! A well thought out concept for the series! Picking up loose ends left by ERB rather than just sloppily adapting him. This leaves a lot of possibilities open for adventures. Along these same lines it would be nice to see Marvel adapt and complete ERB's unfinished final Mars novel, "The Skeleton Men of Jupiter" which exists in the form of a short story intended to be the first of four (such as his tenth Mars novel Llana Of Gathol was). Perhaps this could be done in an annual or special issue of JOHN CARTER.

Marv Wolfman's scripting of JOHN CARTER has its good points and its bad points. One of its bad points is that he's trying too hard to write the stories in an ERB style. By this I mean that in order for John Carter to have an adventure it must be brought on by Dejah Thoris being put in mortal danger. This is a Burroughs cliche' which I hope he'll avoid in the future. Also, Marvel has the tendancy to have their writers over-write their stories, to put in more captions than are really necessary. The fact that he is writing them the way Burroughs would have doesn't change the situation. In the first couple issues especially one can go through and read only half the captions and get just as much out of the story as most of the captions are restating the obvious or merely brimming with superlatives which are totally unnecessary and inhibit the flow of the story. Later issues have not been as bad about this, thank goodness.

One other weak point, which is surprising for someone as well acquainted with Burroughs' writing as Wolfman is is that I'm quite positive that Burroughs never had any character in any of his books say, "My God!". And yet Wolfman has had Carter use the expletive more than once. Burroughs satirized religion in more than one of his stories. He never had any of his characters embrace it to the extent that they'd call upon the deity of their choice. Only once can I recall the mention of a creator in the Mars books and even in this case John Carter only said something very general. Having him call upon the name of the goddess of Barsoom, Issus, is more realistic since it can be laid to his adoption of the Martian culture and language.

But even after all that picking I'm still more than willing to admit that the stories are good as the characters and events introduced are logical and within the context of Burroughs' Barsoom. What's lacking in his dialog is made up for in plot and pacing.

Except in one instance; his miserable adaptation of "The Ancient Dead" in JOHN CARTER ANNUAL #1. It's just a badly thought out job on the level of his bad John Carter stuff for DC, but I went into this at length in my COMICS COMMENTARY column last issue.

Although the stories, for the most part, are good in Marvel's JOHN CARTER comic, it's the artwork that sets it apart from previous attempts to illustrate John Carter in comic book form as the art has captured the power and the mystique that Edgar Rice Burroughs infused into his character in the Martian novels.

The art by Gil Kane and Dave Cockrum in the first issue did a very handsome job of capturing the Burroughs flavor, although as good as it is it can't compare with what followed.

With the addition of Rudy Nebres as inker on issue #2 JOHN CARTER, WARLORD OF MARS has reached artistic perfection on a level comparable to the extremely atmospheric stories by Infantino and Anderson on Adam Strange over a decade before. The art of Kane and Nebres simply drips with atmosphere and bristles with energy and power. And since Gil Kane is one of the best storytelling artists around, the panels move and flow together nicely. There's a fly in the ointment, though, as Rudy Nebres will soon be leaving the strip due to an objection over working conditions. It seems that Gil Kane has been doing very rough pencils for the strip but is getting paid for finished pencils and Nebres has to put more than the normal amount of work in the strip to ink it due to all the details he has to create which Kane's pencils only roughly suggest. This is really a shame as Nebres' inking has given this strip the magic touch. So enjoy JOHN CARTER while you may as the likelihood of an inker of Nebres' ability replacing him is rather remote, wouldn't you agree? Sigh. I knew it was too good to last. Isn't that always the case?

It's taken John Carter a long time to find the talent that is handling him now. I just hope his artistic future is brighter than it appears at the moment, as John Carter deserves the best people Marvel has to see that the strip achieves its potential.

RICHARDSON

COMICS COMMENTARY

BY JAMES VAN HISE

Why is it that the major companies find it so difficult to create a convincing superheroine? There are a lot of interesting superheroes but how many interesting superheroines (including those which have since faded from sight)? The only interesting one that comes immediately to mind is the Black Widow, the villainess turned hero who hung around in Daredevil for quite awhile. Although her abilities weren't extraordinary or original, her character and background was.

What this is all leading up to is that D.C. has introduced another superheroine in D.C. SUPER-STARS #17. Her name is The Huntress. Although the idea of her being the daughter of the Batman and Catwoman of Earth II is a good one, her reason d'etre is tediously commonplace. When her mother dies due to her manipulation by criminals, Helena Wayne swears vengeance on her mother's grave and becomes The Huntress. Sigh. The old cliche' strikes again. On top of that she has no special ability and not a whole lot of character. Her father, as the aging Batman of Earth II, is a far more interesting character.

A heroine which has gotten far more press than she deserves of late is Red Sonja. Other than being a barbarian female who wears an iron bikini (an absurd idea at best) she has nothing going for her. The art by Frank Thorne is really awful and I fail to understand the fascination people have for this character. Would someone care to tell me what is so great about this character and the comic?

Besides receiving a zeroxed copy of the Huntress story I described above, D.C. also forwarded me a copy of THE BEST OF D.C. Volume 1 for review. The concept of this series is a good one although restricting the stories to those which haven't been reprinted since 1973 omits an awful lot, like Adam Strange, for instance and no Adam Strange stories have yet been presented in the oversize format of the LIMITED COLLECTOR's EDITION series. Of the stories in this volume "The Demon Within!" is probably the best solely because of story content. I remember how powerful I found this story when it ortiginally appeared several years ago. The idea of it is a good one as it convincingly portrays horror in a modern day setting and treats it realistically and in such a manner that the mild horror of the situation involving the child is subdued by the far greater horror of the parents' remedy. The story which least deserved entry here is "The Last Days of Superman" which is nothing more than an overly padded tale with an anti-climactic ending. The imaginary story "The Death of Superman" is far superior. Overall, though there is a good representation of story types.

Although the FANTASTIC FOUR have been much better in the past few months than they have been in the previous few years, the latest issue unfortunately trotted out that old stand-by the break-up of the F.F. The F.F. have broken up so many times since as far back as issue #3 that it just doesn't mean anything anymore. Add to this Reed Richard's loss of power (another stand-by) and there really isn't anything to get involved with. Whenever the F.F. have broken up or lost powers they have always returned and all was well again. Always. The only time the power loss plot worked really well was the very first time they used it in F.F. #39 & 40 when they teamed up with Daredevil to fight Dr. Doom. These two plots have been reused so often that they are no longer effective.

WIERDWORLD, which I've been looking forward to for quite awhile, has lived up to my expectations and more. It is an excellent straight fantasy comic with artwork that is perfect. It is not only as great as the original b & w Mike Ploog strip which spawned the series but is even better with the fine touch of Alex Nino. It is the best single issue of a comic published so far this year and I just can't praise it highly enough. Unfortunately it's probably too good for the majority of comic buyers and like many other quality books will fade. It deserves all the support fandom can muster. If all those dealers who wasted their money buying thousands of copies of SHAZAM #1 would invest in this book they'd have a much better investment on their hands and fandom could look forward to the book lasting at least a little longer.

I received quite a shock when I picked up the new Warren's. $1.75? Sure, it's a little longer but he used to charge $1.50 when he added color. Now it's no color and a $1.75. Plus, Warren isn't that wild about the American artists he uses (you know, beginners like Russ Heath, John Severin, Richard Corben) and prefers his Spanish artists. Of that special issue which had the likes of Al Williamson and other fine artists, Warren expressed disappointment that it didn't have more of his Spanish artists. This is the same issue which reprinted a Frazetta cover, something which he is doing with increasing frequency now. Actually that issue had a special cover done for it by Richard Corben to go along with his story which appeared in color that issue. The cover was a fine scene of the castaway at sea being attacked by sharks. Warren decided not to use it.

This brings us up to the Corben strips in the latest Warren books. Usually Corben has been the exception in that most of his strips have had very good scripts. But these latest two, "Years And Mind Forever" and "Instinct" are a waste of Corben's superior talents. Both stories are poor and one especially disappointing. "Years And Mind Forever" is the final story of a trilogy which began in EERIE just over a year ago. The first two stories were marvelously imaginative and very well conceived, but this third one falls far short of the first two, having large gaps in logic and development, with characters doing sudden turnarounds and performing inexplicable and incomprehensible acts. It's not very well thought out, to say the least. Corben is one of the few super-talents in comics today. His work treats the comic book form as something new and exciting instead of like something which is ages old. His dramatic use of cinematic storytelling techniques goes way beyond even the imagination of Will Eisner. And his use of airbrush brings an often unsettling realism to his work. So why stick him with mundane scripts which give him nothing to do? He got enough of that when he worked in undergrounds.

NEWS

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STAR HAWKS

COMES TO NEWSPAPERS

STAR HAWKS, the revolutionary double-sized science fiction comic strip, will be introduced to newspaper readers this fall by the Enterprise Features division of Newspaper Enterprise Association.

The large format strip brings all the excitement, drama and adventure of the comic books to newspapers along with the 12 to 25-year-old audience who read the millions of science fiction comic books and novels sold each year.

STAR HAWKS is the creation of two of the biggest names in comic book and science fiction fields, Gil Kane and Ron Goulart.

Kane has been called the finest adventure/comics illustrator in the business. He is a three time National Cartoonist Society award-winner and the artist instrumental in the development of Marvel Comics. Ron Goulart is one of science fiction's leading novelists. His credits include 23 science fiction titles and hundreds of nonfiction works.

"We can put a lot more action, story and art into the larger format," said Goulart. "This in turn allows us to speed up the story time from the traditional 12 to 14 weeks to six weeks, creating the kind of crackling atmosphere a comic book reader likes."

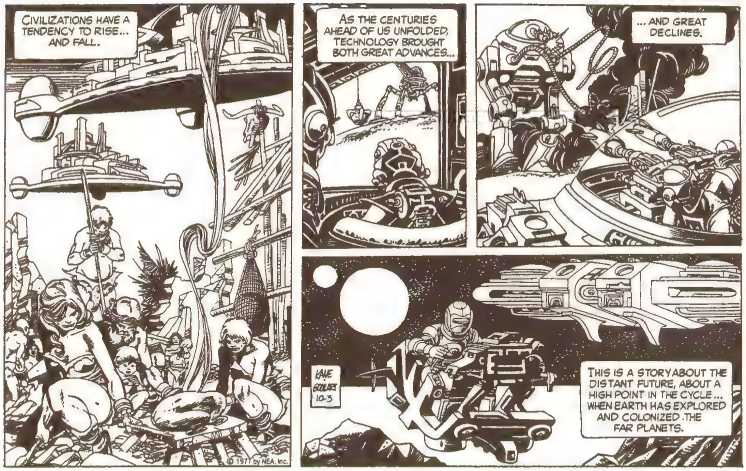
"The images created by comics are as intriguing and satisfying as any classic myths," commented Kane who has taught a comics course at New York University and lectures on comics at colleges around the country including Harvard and Amherst.

Initial newspaper sales include: Detroit News, Philadelphia News, Rocky Mountain News, Seattle Times, San Antonio Express and News, Charlotte News, Washington Star, Oakland Tribune, Albany Times Union, Dayton Daily News and Houston Post.

October 3 is the date of the first daily and October 9, the first Sunday.

STAR HAWKS

by Gil Kane & Ron Goulart


CIVILIZATIONS HAVE A TENDENCY TO RISE... AND FALL..
AS THE CENTURIES AHEAD OF US UNFOLDED, TECHNOLOGY BROUGHT BOTH GREAT ADVANCES...
... AND GREAT DECLINES.
KANE GOULART 10-3
THIS IS A STORY ABOUT THE DISTANT FUTURE, ABOUT A HIGH POINT IN THE CYCLE... WHEN EARTH HAS EXPLORED AND COLONIZED THE FAR PLANETS.
© 1977 by NEA, Inc.

STAR HAWKS

by Gil Kane & Ron Goulart

BEYOND OUR OWN PLANET SYSTEM ARE MANY OTHERS... IN THE FAR BARNUM SYSTEM EACH PLANET IS ORBITED BY A HUGE INTERPLANETARY LAW SERVICE SATELLITE.
THE ILS AGENTS, NICKNAMED STAR HAWKS, BRING LAW AND ORDER TO PLANETS LIKE ESMERALDA...
...OFTEN AGAINST GREAT ODDS.
MAYBE WE OUGHT TO RETREAT, CHAVEZ.
RETREAT? I THOUGHT WE WERE WINNING, REX.
KANE GOULART 10-4
© 1977 by NEA, Inc.

BETWEEN THE COMMERCIALS

by MICHAEL SHONK

The "Star Trek" movie is dead; long live the TV series! Confirming the death of the movie, Gene Roddenberry said, "It became too much of a committee effort." However, Paramount plans to make a new "Star Trek" TV series with all new episodes. Paramount is trying to become a fourth network and plans to use the new "Star Trek" series as the main draw in their new syndication package. Paramount hopes to produce one night a week (Saturday) of primetime on a network of mainly independent stations across the country. The goal is to cover 65% of the nation with 95% of the independent stations. The series will go out over the Hughes network at Saturday 8:00 (eastern) starting April 1978. Following "Star Trek" will be a movie (made-for-TV or theatrical). Gene Roddenberry has been signed as executive producer. There is an effort to obtain most of the original cast and behind-the-scenes personnel. Roddenberry has said he would like to use "as many of the old faces as possible, as well as infusion of new ones." The series is now seen in reruns on 137 stations.

* *

A Federal Grand Jury has indicted Larry J. Williams of Jacksonville, Fla. on mail fraud charges after he allegedly sold non-existent copies of "Star Trek" shows through the mail. Apparently the alleged naughty boy had a list of "Star Trek" fan club members and had received about $500.00 in orders before leaving town (he did business from a Houston, Texas motel) in mid-January.

* *

Marvel Comics come to TV. A total of nine segments (eight from Universal and one from Charles Fries Prod.) will be shown on CBS starting this September. "Spider-Man" (Charles Fries Production) is a 90 minute pilot for a possible series. Learning of the planned "Spider-Man" pilot, Universal announced plans for an eight segment mini-series based on Marvel comic book characters. Each segment will be two hours long. The characters coming to the boob tube are "The Hulk" (with Bill Bixby as Dr. Banner and Richard Kiel, who played Jaws in THE SPY WHO LOVED ME, as The Hulk), "Ms. Marvel", "The Human Torch", "Captain America" and "The Submariner" (who we all know is the original Man from Atlantis!)

* *

NBC will air a two hour animated made-for-TV movie entitled "Flash Gordon" in the 1978-79 season. It will be the first full length animated adult space fantasy ever made for commercial TV. The script is by Sam Peeples ("Star Trek" & "Spectre") based on Alex Raymond's comic strip. Animation will be done by Filmation Studios, produced by Lou Scheimer and Norm Prescott ("Star Trek" cartoon). The story has Flash as an American agent in Warsaw (Poland not Indiana) at the start of W.W. II. Aided by Dr. Zarkov and Dale Arden, Flash saves the universe from his arch-enemy and all around bad guy Mingo-Mongo who is buddy-buddy with Hitler.

* *

"Buck Rogers" is being developed into a live action TV series or theatrical film for the 1978-79 season.

* *

The 1977 Annie Awards, which have nothing to do with "Little Orphan Annie" but instead are the awards of the International Animated Film Society, will be presented Oct. 13, 1977. Among this year's winners are Mel Blanc (Voice of Bugs Bunny and many others), Bill Scott (who wrote for the TV series "Bullwinkle" and "George of the Jungle"), Bill Hanna and Joe Barbera (creators of "Tom and Jerry", etc), Oscar Fischinger (pioneer of abstract animation) and Milt Kahl (Disney).

* *

ABC has scheduled a TV special on "The Making of Star Wars" for Sept. 16th...Plans now call for three "Star Wars" movies and although there is strong gossip about a "Star Wars" TV series this is just wishful thinking on the part of the networks as George Lucas, who calls the shots on "Star Wars", will not allow "Star Wars" to be done as a TV series...NEA is syndicating the serialization of the "Star Wars" novel in seven installments. The serial is being offered to NEA's 750 client papers.

* *

Not only is "Wonder Woman" changing networks, but she's changing time periods as well. Instead of the charming camp of the 40's, the weekly CBS series will be set in the present. Most of the cast will remain with some minor changes, such as Lyle Waggoner playing Steve Trevor's son! According to Lynda Carter (Wonder Woman) the change in time periods took place "because all we were doing in the 40's was battling Nazis. And the period sets and costumes were expensive. And a lot of people didn't even realize it was a period piece!" Obviously the show is aimed at the intellectuals in the TV audience...all three of them.

* *

Shades of Orson Welles! Remember the panic caused by the "War of the Worlds" radio program? Couldn't happen today, right? Wrong! Recently in merry ole' England, Britons got a similar fright from a TV drama called "Alternative 3". The show dealt with deadly changes in the Earth's atmosphere, resulting in a Russian-American plan to colonize the moon with the best scientific brains they could save. Newspapers and TV stations's switchboards across the country lit up in panic. A stunned spokesman said, "We thought people were more sophisticated". Obviously he hadn't talked to Lynda Carter about the 1940 Wonder Woman.

* *

"The Addams Family" is returning to TV. Plans now call for a Halloween special on NBC with the chance of a Christmas special. Returning to the cast will be John Astin (Gomez), Carolyn Jones (Morticia), Jackie Coogan (Uncle Fester) and Ted Cassidy (as Lurch, which is sur-

prising as he once referred to this role as having everything from "A to B"). As for the rest, Blossom Rock (Grandma) is in the Motion Picture Country Home (Did you know Blossom Rock was Jeanette Mac Donald's sister?), Ken Weatherwax (Puggsley) is now helping his uncle train the Lassie dogs, and rumor has it that Lisa Loring (Wednesday) died in a car accident...Carolyn Jones, in a recent interview for the New Orleans "Times-Picayune" related what happened to "The Addams Family". "We were put on the air by a man named Ed Sherick, who now has his own company that makes TV shows. But he was once an ABC executive and very, very good. But they fired him, and the minute he's fired, all his shows were taken off. We went off the air with a 32 share."

* *

Glen Larson (Hardy Boys/Nancy Drew) is at it again. He is now filming a pilot about Tom Swift. Larson describes the show as somewhere between the "Hardy Boys" and "The Six Million Dollar Man".

* *

CASTING...

"Logan's Run", hoping to add some humor to the series, added a new character called Rem-Rem played by Donald Moffat, an android who describes himself as "the ultimate computer in human form".

+++++++

"MASH" loses Frank Burns (Larry Linville). Replacing Burns will be Major Charles Emerson Winchester, a Boston aristocat. Playing Winchester will be David Ogden Stiers (the stuttering station manager on "Mary Tyler Moore".

+++++++

"Spiderman", the new 90 minute pilot for a possible series, will have Nick Hammond starring in the title role.

+++++++

"How The West Was Won" has added Christopher Lee to the cast. He plays the Grand Duke Dimitri of Russia, who leads a group of Russians on a hunting trip through Indian country.

* *

Back ups...All three networks have all ready bought series to replace their September failures!

+++++++

ABC..."Harvey Korman", "Tabitha" (a spinoff of the old "Bewitched" series).
CBS..."Another Day" (comedy from the people who give us "Chico and the Man" & "Welcome Back Kotter"), "World of Darkness" (stars Granville Van Dusen).
NBC..."Quark", "James at Fifteen", "The Last Chance".

+++++++

"Quark" is the most promising. This sci-fic comedy created and produced by Buck Henry ("Get Smart") shows a potential of being even better than "Get Smart". The story revolves around Commander Adam Quark (Richard Benjamin) and his crew as they travel through the universe picking up garbage! Eleven episodes are to be filmed. David Gerber is executive producer and Jonathan Kaufer is the story editor.

* *

Brian Clemens and Albert Fennell (producers of "The New Avengers") have come up with a new action series (which us Americans will miss) called "The Professionals" with Gordon Jackson (the butler on "Upstairs, Downstairs").

* *

Richard Matheson ("The Night Stalker"and "The Night Strangler") will be adapting Ray Bradbury's "Martian Chronicles" for a mini-series. My God, they've actually placed the series in capable hands. A first for TV SF!

* *

Robert Heinlein's STRANGER IN A STRANGE LAND will be developed into a TV mini-series.

* *

With all these new mini-series, it seems that everything but "The Pertwillaby Papers" are being developed into a mini-series...At least I don't think "The Pertwillaby Papers" are being made into a TV mini-series. How about it, Don?

* *

"Hardy Boys/Nancy Drew" opens its new season Sept. 11th with a two-parter where they'll encounter "every movie and TV monster you ever shivered at." Somehow I doubt if it'll even be able to compare with that "Route 66" episode many years ago which guest-starred Boris Karloff, Peter Lorre and Lon Chaney Jr. playing not only themselves but the monsters they made famous!

* *

"Rafferty" is a new series starring PATRICK McGOOHAN ("The Prisoner" and "Secret Agent"), produced by Jerry Thorpe ("Kung Fu" and "Harry O") and has Robert Van Scoyk ("Ellery Queen") as story consultant. The pilot has super doc Rafferty performing emergency surgery on a wino (removes a bottle from his tongue) and saves a rich girl from undergoing needless surgery. But to save the hospital administrator from an unneeded ulcer, Rafferty donates the rich girl's fee to pay for the wino's surgery. Rafferty is a glib, no-nonsense Doc who does not carry malpractice insurance and drives a used car that keeps breaking down. If it was not for the people behind this series I would say, "Ben Casey you are back!"

* *

Will syndicator Richard Rosenfield succeed in selling Japanese kiddie SF series "Spectreman" to a U.S. network? Will anyone care?

* *

Leonard Nimoy has applied to NASA for the chance of being able to ride in the Space Shuttle Enterprise!

* *

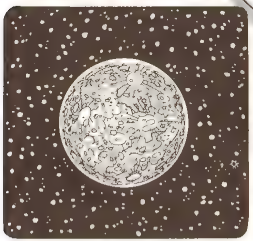
A closing thought. Having just seen the movie "Star Wars" one thought nags at me. Is "Star Wars" what Paramount wanted from the "Star Trek" movie? "Star Wars" certainly fits the description Paramount gave for a "Star Trek" movie: a visual extravaganza, huge sets (the planet Tatooine and the Death Star) and an epic story (Luke (Kirk) saves the universe). Could Roddenberry's insistence that the movie have some message or meaning, instead of the "Star Wars" visual epic with a simple story, be the major factor behind the failure of the "Star Trek" movie? Would we have enjoyed "Star Wars" if it had been "Star Trek"? I think not. Roddenberry was correct in fighting for a story with meaning. We "Star Trek" fans have come to expect it. George Lucas (creator of "Star Wars") was also correct;the movie going public (we "Star Trek" fans included) were ready for a movie of pure entertainment. The time was just not right for a "Star Trek" movie.

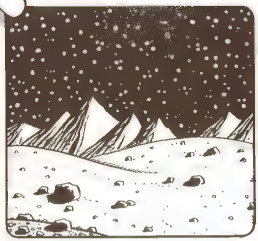
+++++++

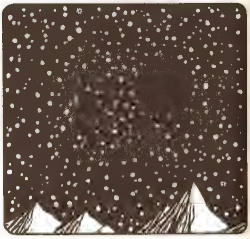
If you would like to see this TV column as a regular feature in the RBCC, write in and let us know.

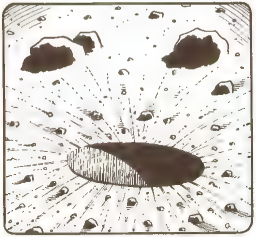
EPISODE 134: BEGINNING-"VORTEX!"; CHAP. 1-"A MOLE IN THE HOON."

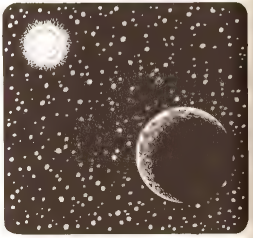
THE Pertwillaby Papers

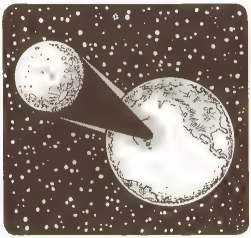


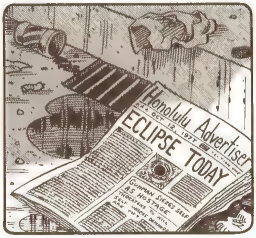


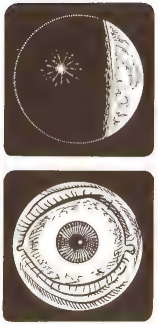












SKATE GROTT!

QUICK! DUM CLUTZ! TOME LEAR AND COOK A CAKE! ...EN... COME HERE AND TAKE A LOOK!

PROF. PHOEBUS, PLEASE! I KNOW IT'S DIFFICULT FOR YOU, BUT MY NAME IS CLEM DUTZ, NOT DU—

RIGHT, RIGHT, WOTEVER. JUST LOOK!

YES, THAT'S A VERY NICE CORONA AND — GREAT BETELGEUSE!!? A LIGHT! THERE'S A BEACON ON THE MOON!

PROFESSOR! THERE'S SOME SORT OF LIFE ON THE LUNAR SURFACE SENDING A SIGNAL EARTHWARD! A MAROONED COSMONAUT, PERHAPS! OR COULD IT BE AN ALIEN SPACE-EXPLORER!?

NO...MY CALCULATIONS ONDICATE ITHERWISE. THAT BITE IS BUTCH TO FIGHT ... EN... LIGHT IS MUCH TOO BRIGHT TO BE ARTIFICIAL. IT CAN ONLY BE LIGHT EMINATING FROM SOL ITSELF. THE SHIGHT IS LINING CLEAR FROM THE OTHER SIDE OF THE MOON!

UNBELIEVABLE, PROF. PHOEBUS! YOU MUST NOTIFY THE PRESS AT ONCE! CALL THE "ADVERTISER'S" SCIENCE EDITOR, BILLY BONOFFASICH!

RIGHT!

HELLOOO? "HONOLULU ADVERTISER"? MAY I HELP YOU?

YES! I WANT TO TALK TO SILLY BONOFFABICH!

WHY CERTAINLY, SIR... WHICH ONE?

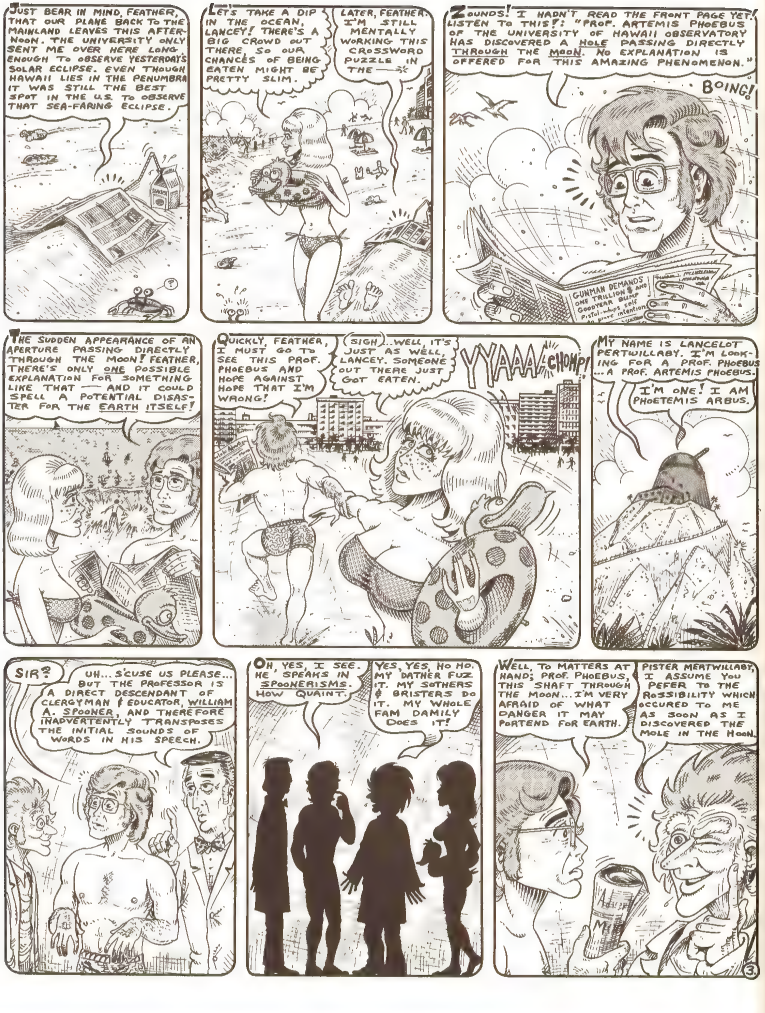
I DON'T CARE! I HAVE SOMETHING INCREDIBLE TO REPORT... THERE'S A MOLE IN THE HOON!!!

Honolulu Advertiser

ASTRONOMER PROVES EXISTANCE OF

A HOLE IN THE MOON

ISN'T HAWAII WONDERFUL LANCEY? DON'T YOU JUST WISH WE COULD STAY HERE FOREVER AN' EVER AN' EVER!?


JUST BEAR IN MIND, FEATHER, THAT OUR PLANE BACK TO THE MAINLAND LEAVES THIS AFTERNOON. THE UNIVERSITY ONLY SENT ME OVER HERE LONG ENOUGH TO OBSERVE YESTERDAY'S SOLAR ECLIPSE. EVEN THOUGH HAWAII LIES IN THE PENUMBRA IT WAS STILL THE BEST SPOT IN THE U.S. TO OBSERVE THAT SEA-FARING ECLIPSE.
LET'S TAKE A DIP IN THE OCEAN, LANCEY! THERE'S A BIG CROWD OUT THERE. SO OUR CHANCES OF BEING EATEN MIGHT BE PRETTY SLIM.
LATER, FEATHER I'M STILL MENTALLY WORKING THIS CROSSWORD PUZZLE IN THE——
ZOUNDS! I HADN'T READ THE FRONT PAGE YET! LISTEN TO THIS!: "PROF. ARTEMIS PHOEBUS OF THE UNIVERSITY OF HAWAII OBSERVATORY HAS DISCOVERED A HOLE PASSING DIRECTLY THROUGH THE MOON. NO EXPLANATION IS OFFERED FOR THIS AMAZING PHENOMENON."
BOING!
GUNMAN DEMANDS ONE TRILLION $ AND GOVERNOR WILL PAY!
THE SUDDEN APPEARANCE OF AN APERTURE PASSING DIRECTLY THROUGH THE MOON! FEATHER, THERE'S ONLY ONE POSSIBLE EXPLANATION FOR SOMETHING LIKE THAT —— AND IT COULD SPELL A POTENTIAL DISASTER FOR THE EARTH ITSELF!
QUICKLY, FEATHER, I MUST GO TO SEE THIS PROF. PHOEBUS AND HOPE AGAINST HOPE THAT I'M WRONG!
SIGH... WELL, IT'S JUST AS WELL, LANCEY. SOMEONE OUT THERE JUST GOT EATEN.
YYAAA!
CHOMP!
MY NAME IS LANCELOT PERTWILLABY. I'M LOOKING FOR A PROF. PHOEBUS ... A PROF. ARTEMIS PHOEBUS.
I'M ONE! I AM PHOETEMIS ARBUS.
SIR?
UH... S'CUSE US PLEASE... BUT THE PROFESSOR IS A DIRECT DESCENDANT OF CLERGYMAN & EDUCATOR, WILLIAM A. SPOONER, AND THEREFORE INADVERTENTLY TRANSPOSES THE INITIAL SOUNDS OF WARDS IN HIS SPEECH.
OH, YES, I SEE. HE SPEAKS IN SPOONERISMS. HOW QUAINT.
YES, YES, HO HO. MY DATHER FUZ IT. MY SATHERS & BRISTERS DO IT. MY WHOLE FAM DAMILY DOES IT!
WELL, TO MATTERS AT HAND; PROF. PHOEBUS, THIS SHAFT THROUGH THE MOON... I'M VERY AFRAID OF WHAT DANGER IT MAY PORTEND FOR EARTH.
PISTER MERTWILLABY, I ASSUME YOU REFER TO THE POSSIBILITY WHICH OCCURED TO ME AS SOON AS I DISCOVERED THE MOLE IN THE MOON.
3

OKAY GANG -THIS IS GONNA BE THE DULL "EXPLANATION" PAGE — SO JUST GRIN & BEAR IT...

I DIDN'T WANT TO ALERT THE PRESS UNTIL I THECKED MY THEORY AGAINST SATELLITE TELEPHOTOES OF SPACE. AND I JUST ENLARGED THIS FROM A PHOTO THAT CAME IN HEVERAL SOURS AGO.

Zip

THAT'S IT PROFESSOR. AND IT'S COMING THIS WAY. A BLACK HOLE FROM INTERSTELLAR SPACE.

A WHAT, LANCEY?

A "BLACK HOLE," FEATHER. CONSIDER A STAR OR SUN LIKE OUR OWN— AS BILLIONS OF YEARS PASS, IT BURNS ITS AVAILABLE SUPPLY OF THERMONUCLEAR FUEL SUCH AS HELIUM AND HYDROGEN. IT SWELLS TO HUNDREDS OF TIMES ITS SIZE UNTIL IT BECOMES A RED GIANT. THEN, AS THE HEAVY-ELEMENT FUEL IS EXHAUSTED, THE STAR CONTRACTS TO ABOUT 1/100 ITS ORIGINAL SIZE AND BECOMES A WHITE DWARF. NOW SOME OF THESE DWARFS DEVELOP TEMPERATURES & PRESSURES IMPOSSIBLE BY OUR UNDERSTANDING

AND THE DWARF EXPLODES INTO A CATACLYSMIC SUPERNOVA. AFTER THIS COSMIC BLAST, ALL THAT IS LEFT OF THE ORIGINAL STAR IS A COLLAPSED CORE, ITS ELECTRONS PUSHED INTO ITS PROTONS FORMING NEUTRONS — A NEUTRON STAR. AT THIS POINT, CERTAIN NEUTRON STARS COLLAPSE FURTHER AND BECOME BLACK HOLES; IN ESSENCE, THIS IS THE FORMER RED GIANT OF 250-MILLION-MILE DIAMETER COMPRESSED INTO AN AREA OF A MERE 3 OR 4 MILE DIAMETER! THE SUBSTANCE OF THE ORIGINAL SUN IS SQUEEZED INTO INFINITE DENSITY AT THE CENTER OF THE HOLE.

AND ANY OTHER PHYSICAL BODY OR SIGNAL — OR EVEN LIGHT WHICH IS UNFORTUNATE ENOUGH TO COME NEAR THE INCREDIBLE GRAVITATIONAL PULL OF THE HOLE WILL BE PULLED INTO THE HOLE AND LITERALLY CRUSHED OUT OF EXISTANCE !!! WE ASSUME IT IS CONVERTED TO PURE ENERGY AND ENTERS THE ANTI-MATTER UNIVERSE IN THE FORM OF ELECTROMAGNETIC RADIATION FROM QUASARS WHICH ARE THE ANTI-MATTER UNIVERSE'S EXITS TO OUR BLACK-HOLE DOORWAYS.

SLAP

OUR QUASARS CORRESPOND TO BLACK HOLES IN THE ANTI-MATTER DIMENSION. WHAT WE NOW HAVE IN THE OFFING IS A "ROGUE" HOLE WANDERING THE UNIVERSE OBLIVIOUS TO THE GRAVITATIONAL PULL OF ANY OTHER BODY. BY SHEER CHANCE, IT PASSED CASUALLY THROUGH OUR MOON, SIMPLY CONSUMING A SHAFT AS IT WENT — AND NOW ITS COURSE IS DUE TO INTERCEPT EARTH.

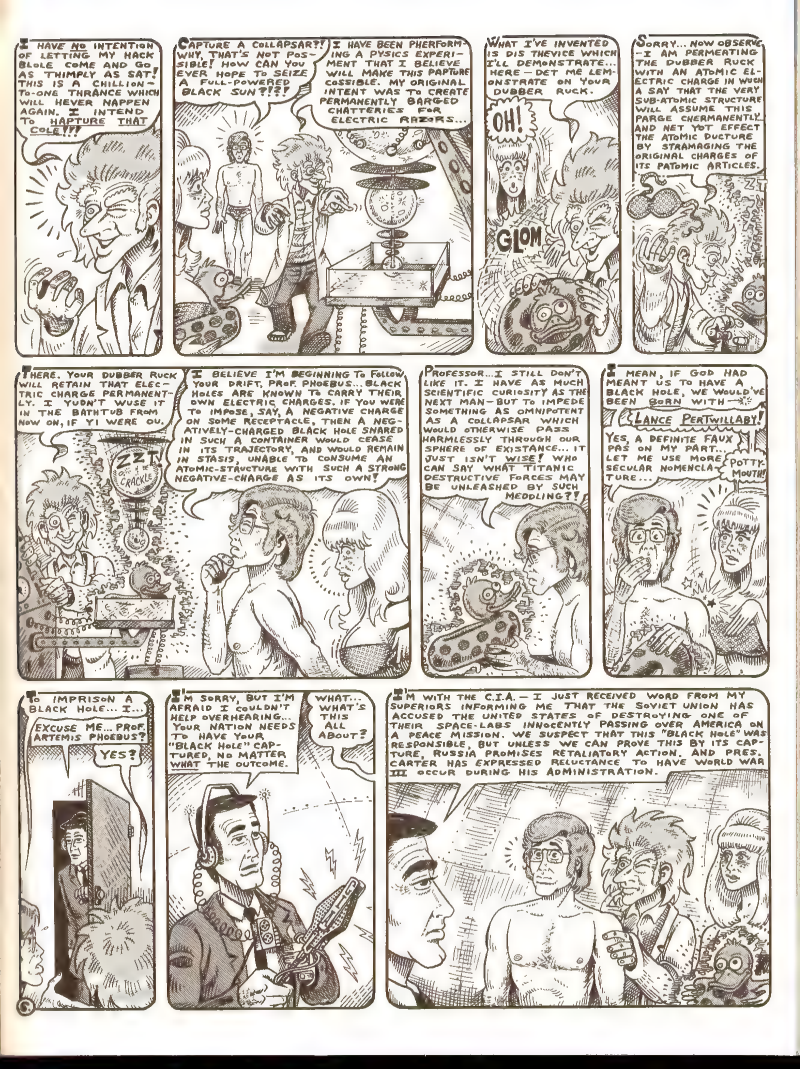
SOME SCIENTISTS BELIEVE THAT SUCH AN ERRANT BLACK HOLE ENTERED THE EARTH IN SIBERIA, AND PROBABLY EXITED IN THE SOUTH ATLANTIC, ON JUNE 30, 1908 ... THOUGH OTHERS BELIEVE IT TO HAVE BEEN A COMET OR A GIANT METEORITE OR EVEN A CRASHING ALIEN SPACESHIP — BUT WHATEVER THE CASE, IT DEVASTATED A HUGE AREA AND ITS "IMPACT" WAS FELT IN EVERY PART OF THE WORLD.

THIS IS ALL QUITE TRUE, PISTER MERTWILLABY, BUT I DON'T SEE ANY SERIOUS DANGER FROM MY HACK BLOLE. THOUGH THE LUN'S SIGHT IS NATURALLY QUITE BRIGHT THROUGH THE MOON, THE BORE-HOLE ITSELF I CALCULATE TO BE ONLY AROUND 5-10 METERS WIDE. THIS IS A SMERY VALL HOLE, RESULTING FROM AN ORIGINAL STAR SO SMALL THAT WE CAN'T SEE THEIR ILK IN THE HEAVENS.

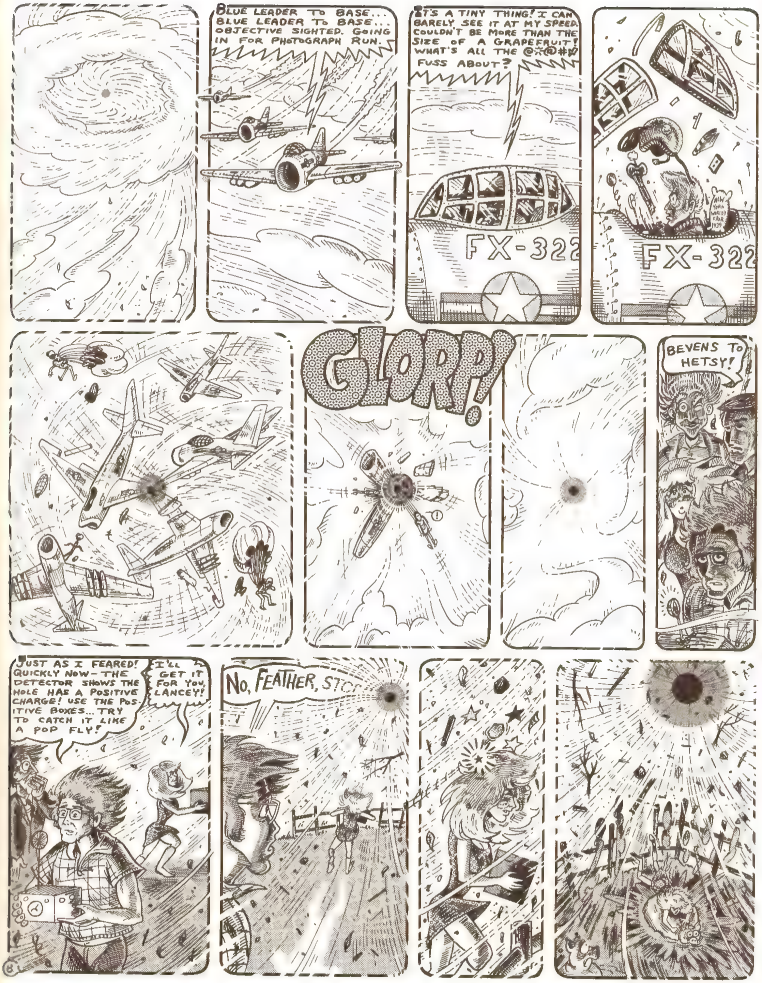
SO THE CHANCES OF THIS HACK BLOLE CAUSING THIS DATE GRAMAGE ARE SLERY VIGHT.

AH! THAT IS A RELIEF !!!

I DON'T CARE WHAT YOU ALL SAY, LANCEY... I HAVE A VERY BAD FEELING ABOUT ALL THIS. SOMETHING TELLS ME THIS "BLACK HOLE" THING IS STARTING A WHOLE BUNCH OF TROUBLE, EVEN NOW...
CLIK
DEFENSE MISSILES
BZT!
BZT!
OH, NYET...
GLORP
MEANWHILE, EVEN AS WE SPEAK...
Honolulu Advertiser
BLACK HOLE COMING
WILL PASS HARMLESSLY THRU EARTH
NEGOTIATIONS WITH
SELF-TERRORIST GROUP
GUNS
GOVERNOR
REFUSES DEMANDS OF
$17-POUND COFFEE
team called
WUXTRY!
WUXTRY!
WELL, PROFESSOR, WE'VE BROKEN THE NEWS TO THE MEDIA AND THE WORLD IS NOW WATCHING OUT FOR YOUR BLACK HOLE; BUT NOW FEATHER AND I MUST CATCH OUR FLIGHT BACK TO THE MAINLAND... BESIDES, I'M BEGINNING TO CATCH A CHILL.
MUST A JOMENT, PISTER MERTWILLMS!
5


I HAVE NO INTENTION OF LETTING MY HACK BLOKE COME AND GO AS THIMPLY AS SAT! THIS IS A CHILLIAN-TO-ONE THRANCE WHICH WILL NEVER NAPPEN AGAIN. I INTEND TO HAPTURE THAT COLE!!!
CAPTURE A COLLAPSAR?! OH, THAT'S NOT POSSIBLE! HOW CAN YOU EVER HOPE TO SEIZE A FULL-POWERED BLACK SUN?!?!
I HAVE BEEN PHERFORMING A PYSECS EXPERIMENT THAT I BELIEVE WILL MAKE THIS PAPTURE CASSIBLE. MY ORIGINAL INTENT WAS TO CREATE PERMANENTLY BARGED CHATTERBOX FOR ELECTRIC RAZORS...
WHAT I'VE INVENTED IS SIMPLY THIS DEVICE WHICH I'LL DEMONSTRATE... HERE — DET ME LEMONSTRATE ON YOUR DUBBER RUCK.
OH!
GLOM
SORRY... NOW OBSERVE — I AM PERMENTARG THE DUBBER RUCK WITH AN ATOMIC ELECTRIC CHARGE IN WHICH A SAY THAT THE VERY SUB-ATOMIC STRUCTURE WILL ASSUME THIS PARGE CHERMANENTLY AND NET YOT EFFECT THE ATOMIC DUCTURE BY STRAMAGING THE ORIGINAL CHARGES OF ITS PATOMIC ARTICLES.
THERE. YOUR DUBBER RUCK WILL RETAIN THAT ELECTRIC CHARGE PERMANENTLY. I YUDN'T WUSE IT IN THE BATHTUB FROM NOW ON, IF YI WERE OU.
ZZT
CRACKLE
I BELIEVE I'M BEGINNING TO FOLLOW YOUR DRIFT, PROF. PHOEBUS... BLACK HOLES ARE KNOWN TO CARRY THEIR OWN ELECTRIC CHARGES. IF YOU WERE TO IMPOSE, SAY, A NEGATIVE CHARGE ON SOME RECEPTACLE, THEN A NEGATIVELY-CHARGED BLACK HOLE SNARED IN SUCH A CONTAINER WOULD CEASE IN ITS TRAJECTORY, AND WOULD REMAIN IN STASIS, UNABLE TO CONSUME AN ATOMIC-STRUCTURE WITH SUCH A STRONG NEGATIVE-CHARGE AS ITS OWN!
PROFESSOR... I STILL DON'T LIKE IT. I HAVE AS MUCH SCIENTIFIC CURIOSITY AS THE NEXT MAN — BUT TO UNLEASH SOMETHING AS OMNIPOTENT AS A COLLAPSAR WHICH WOULD OTHERWISE PASS HARMLESSLY THROUGH OUR SPHERE OF EXISTANCE... IT JUST ISN'T WISE! WHO CAN SAY WHAT TITANIC OESTRUCTIVE FORCES MAY BE UNLEASHED BY SUCH MEDDLING?!
I MEAN, IF GOD HAD MEANT US TO HAVE A BLACK HOLE, WE WOULD'VE BEEN BORN WITH ONE!
LANCE PERTWILLABY!
YES, A DEFINITE FAUX PAS ON MY PART... LET US USE MORE SECULAR NOMENCLATURE...
POTTY-TWERP
I IMPRISON A BLACK HOLE... I...
EXCUSE ME... PROF. ARTEMIS PHOEBUS?
YES?
I'M SORRY, BUT I'M AFRAID I COULDN'T HELP OVERHEARING... YOUR NATION NEEDS TO HAVE YOUR "BLACK HOLE" CAPTURED, NO MATTER WHAT THE OUTCOME.
WHAT... WHAT'S THIS ALL ABOUT?
I'M WITH THE C.I.A. — I JUST RECEIVED WORD FROM MY SUPERIORS INFORMING ME THAT THE SOVIET UNION HAS ACCUSED THE UNITED STATES OF DESTROYING ONE OF THEIR SPACE-LABS INNOCENTLY PASSING OVER AMERICA ON A PEACE MISSION. WE SUSPECT THAT THIS "BLACK HOLE" WAS RESPONSIBLE. BUT UNLESS WE CAN PROVE THIS BY ITS CAPTURE, RUSSIA PROMISES RETALIATORY ACTION, AND PRES. CARTER HAS EXPRESSED RELUCTANCE TO HAVE WORLD WAR III OCCUR DURING HIS ADMINISTRATION.

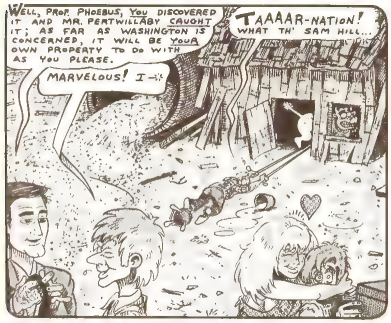
THIS CERTAINLY CHANGES THINGS! WE MUST CAPTURE THE HOLE NOW! WE HAVE NO CHOICE. -- MR. AGENT, WHERE WAS THIS SPACE CAPSULE DESTROYED?
HERE ARE THE COORDINATES. AND THEY CORRESPOND TO THIS HUGE LOW PRESSURE CELL WHICH OUR METEOROLOGISTS SAY HAS SUDDENLY DEVELOPED.
THAT'S IT ALRIGHT. THE HOLE HAS ENTERED THE UPPER ATMOSPHERE AND IS CONSUMING VAST AMOUNTS OF AIR. THIS DATA WILL DESCRIBE ITS COURSE AND PINPOINT WHERE IT WILL ENTER THE EARTH. LET ME CALCULATE...
GOOD GORD! CAN HE PERFORM ALL OF THOSE COPHISTICATED COMPUTATIONS IN HIS HEAD?
OH, NO, OF COURSE NOT. HE MAY HAVE TO USE HIS FINGERS AS WELL.
YES, YES, THIS IS IT. THE HOLE IS APPROACHING THE SUBURBS OF YPSILANTI, MICHIGAN... NATURALLY I CAN'T PINPOINT THE IMPACT SPOT PRECISELY... BUT MY BEST GUESS PLACES IT IN THE GENERAL VICINITY OF...
...3715 MATON LANE.
THE MORNING OF THE FOLLOWING DAY:
DETROIT 15 ANN ARBOR YPSILANTI
LATER THAT SAME MORNING OF THAT SAME FOLLOWING DAY, SUBSEQUENTLY:
THIS IS THE SPOT, MR. AGENT... PROF. PHOEBUS— HOW MANY RECEPTACLES DID YOU PREPARE WITH YOUR ATOM-CHARGER?
EIGHT! ONCE DE WET-ERMINE THE CHARGE ON THE HACK BLOK, WE'LL KNOW TO USE OUR BOSITIVE FOX OR OUR BEGATIVE NOX.
CIA
THIS IS OBVIOUSLY THE CORRECT SITE - FEEL THAT WIND? THE HOLE IS SOMEWHERE ABOVE US CONSUMING THE ATMOSPHERE. AS IT DESCENDS, THE GALE-FORCE WINDS WILL APPROACH TORNADO-PROPORTIONS.
MR. PERTWILLABY, WE'VE KEPT THE LOCATION OF THIS IMPACT AREA FROM THE MEDIA... BUT THE GOVERNMENT DOES HAVE OBSERVATION FORCES IN THE AREA. IN CASE WE MISS CATCHING THE HOLE, WE'LL AT LEAST NEED PHOTOS TO SHOW RUSSIA.
YES, I SPOTTED THE SQUADRON OF JETS. I DON'T LIKE THE IDEA!!! YOUR PEOPLE DON'T REALIZE THE DANGEROUS POTENTIAL OF WHAT WE'RE ABOUT TO TANGLE WITH!
LANCEY — LOOK AT THAT ON THE GROUND!
YES, FEATHER, AN ANTI-SHADOW. WHEN WE STAND WITHIN RANGE OF A NORMAL LIGHT-EMITTING SUN, WE CAST SHADOWS. A BLACK HOLE CONSUMES LIGHT. IT WILL ABSORB LIGHT FROM ANY SURFACE IN DIRECT LINE WITH IT; ERGO, OBJECTS WILL CAST "SHADOWS" OF LIGHT.
THE FLIGHT LEADER HAS SPOTTED THE HOLE!
I CAN GET A BEARING USING THE ANTI-SHADOW...
YES! LOOK THERE!


BLUE LEADER TO BASE... BLUE LEADER TO BASE... OBJECTIVE SIGHTED. GOING IN FOR PHOTOGRAPH RUN.
IT'S A TINY THING! I CAN BARELY SEE IT AT MY SPEED. COULDN'T BE MORE THAN THE SIZE OF A GRAPEFRUIT! WHAT'S ALL THE @*%&!#@ FUSS ABOUT?
FX-322
FX-322
GLORP!
BEVENS TO HETSY!
JUST AS I FEARED! QUICKLY NOW - THE DETECTOR SHOWS THE HOLE HAS A POSITIVE CHARGE! USE THE POSITIVE BOMBS. TRY TO CATCH IT LIKE A POP FLY!
I'LL GET IT FOR YOU, LANCEY!!
No, FEATHER, STOP!

GLOOR
SLAM!
SPLAT

LAND O' GOSHEN! WHAT PUT SUNNA SUCH A FIERY LOOK AND MAKE EVERYTHING SEEM SO STRANGE & COME AWAY OVER TOWARDS TH' SUN, TOWARDS THE SUN, NOW?
OH, MAW! AIN'T THIS THE FREAKIEST DAY YOU EVER SEEN?
OOOOOHHH....

NO, MR. PERTWILLABY! YOU'VE SNARED THE BLACK HOLE!?! NOW WE HAVE SOMETHING TO KNOW RUSSIA AND AVERT GLOBAL WAR.
WONDERFUL! BUT BET ME ASK YOU: AFTER HUSSIA HAS EXAMINED THE HACK BIGLE, WHAT BILL WECOME OF IT?


WELL, PROF. PHOEBUS, YOU DISCOVERED IT AND MR. PERTWILLABY CAUGHT IT; AS FAR AS WASHINGTON IS CONCERNED, IT WILL BE YOUR OWN PROPERTY TO DO WITH AS YOU PLEASE.
TAAAAR-NATION!
MARVELOUS! I...

GOSHAMIGHTY! LOOKIT MAH FIELD! LORDY, TH' GUVERMINT WUZ PAYIN' ME CASH MONEY NOT TO GROW WHEAT ON THET LAND! NOW IT AIN'T WORTH SHUCKS MORE THEN NOT GROWIN' OKRA!
O, PSHAW.
AH'M ALL RILED.
LOOK LANCEY... AN INSIDE-OUT CHICKEN!
HM... POULTRY INVERSION.

YES! I HAVE PLATE GRANS FOR EXPROITING THE PROPERTIES OF OUR HACK BIGLE, PISTER MEARTWILLABY! COME...
HERE'S MY CARD, SIR. THE GOVERNMENT WILL BE HAPPY TO REPLACE ANY AND ALL MUD YOU MAY HAVE LOST.
MUCH OBLIGER, STRANGER.
10.

NEXT ISSUE.

THIS WAS ONLY THE GROUNDWORK FOR THIS ADVENTURE, FRIENDS! TUNE IN NEXT TIME WHEN PHOEBUS & PERTWILLABY DISTILL THE "ESSENCE OF BLACK HOLE" — THE PROVERBIAL UNIVERSAL SOLVENT — WHICH IS INEVITABLY...

UNLEASHED ON THE WORLD! TO BE CONTINUED...

by D.J. Rest

IN MEMORY OF G.RENEO

1977 COMIC ART FAN AWARDS

(for work dated 1976)

****
FINAL BALLOT
****

* This is the Final Ballot for the 1977 Comic Art Fan Awards,which will honor the best pro and fan work in the comics field for the year 1976. Only newsstand material dated as 1976 or non-newsstand material that was copyrighted 1976 will be eligible for this year's CAFA Awards.

* Any Fan can vote in the CAFA Awards by filling in an official ballot form,or by completing a legible copy of the ballot. You do not have to vote in every category, but only one vote per category is allowed. All votes must be for 1976 material. Send all ballots or inquiries to:

1977 Comic Art Fan Awards
c/o Don Fortier
P.O. Box 209
Kenner,LA 70063

The Final Ballot deadline is Oct. 10,1977.

* Listed under each category below are the current nominees for this year's Awards, as selected by the 1977 Nominating Ballot. They are shown in the order determined by total votes received in that balloting. In cases of ties,listing is alphabetical. You may vote for any of the listed nominees,or for a "write-in" of your own choice. Space has also been provided for Abstain (no vote) and "No Award" selections. (Note: "abstain" in the nominee list should not be marked.)

* ALL voters must provide the requested information at the bottom of the ballot (age information is appreciated but not required). Handwritten copies need only list those nominees receiving votes,but must provide this same information. Any fraudulent or duplicated votes will not be counted. All votes must be for 1976 material or they will not be tallied.

BEST PRO WRITER

___ 1. Steve Gerber
___ 2. Steve Englehart
___ 3. Don McGregor
___ Roy Thomas
___ 5. Doug Moench
___ Marty Pasko
___ Len Wein
___ Marv Wolfman
___ 9. Chris Claremont
___ Abstain----

Write-in_____
Abstain___ No Award___

BEST PRO PENCILLER

___ 1. Mike Grell
___ 2. Paul Gulacy
___ 3. Gene Colan
___ 4. Neal Adams
___ 5. George Perez
___ 6. John Buscema
___ Dave Cockrum
___ Mike Nasser
___ Craig Russell
___ Curt Swan

Write-in_____
Abstain___ No Award___

BEST PRO INKER

___ 1. Tom Palmer
___ 2. Klaus Janson
___ 3. Wally Wood
___ 4. Steve Leialoha
___ 5. Vince Colletta
___ Joe Sinnott
___ 7. Alfredo Alcala
___ 8. Terry Austin
___ Mike Grell
___ Pablo Marcos

Write-in_____
Abstain___ No Award___

BEST PRO EDITOR

___ 1. Roy Thomas
___ 2. Archie Goodwin
___ 3. Julius Schwartz
___ Abstain---
___ 5. Joe Orlando
___ 6. Marv Wolfman
___ 7. Denny O'Neil
___ 8. Gerry Conway
___ Len Wein
___10. Paul Levitz

Write-in_____
Abstain___ No Award___

FAVORITE TITLE

___ 1. Howard The Duck
___ 2. Tomb Of Dracula
___ 3. Superboy/Legion
___ 4. All-Star Comics
___ Master Of Kung-Fu
___ 6. Avengers
___ Spider-Man
___ X-Men
___ 9. Justice League
___ Warlord

Write-in _____
Abstain___ No Award___

FAVORITE STORY OF 1976

___ 1. Abstain---
___ 2. Adventure 446-448 "Manta-Ray/Crown,Crisis,and Cataclysm"
___ Howard The Duck #3 "Four Feathers Of Death"
___ 4. All-Star #62 "When Fall The Mighty"
___ Fantastic Four #176 "The Impossible Man Is Back In Town"
___ X-Men #98-100 "Sentinels/Greater Love Hath No X-Man"
___ 7. Fantastic Four #173-175 "Galactus/When Giants Walk The Sky"
___ Howard The Duck #2 "Cry Turnip!"
___ Ragman #1 "Origin Of The Tatterdemalion"
___ Superman #300 "Superman 2001"
___ Warlock #12 "A Trollish Tale"

Write-in _____
Abstain___ No Award___

(OVER)

FAVORITE CHARACTER

___ 1. Howard The Duck
___ 2. Batman
___ Spider-Man
___ Superman
___ 5. Conan
___ Dr. Strange
___ 7. Capt. America
___ Nova
___ Warlord
___ 10. Warlock
Write-in _____
Abstain___ No Award___

FAVORITE GROUP

___ 1. Avengers
___ 2. X-Men (new)
___ 3. Legion of Super-Heroes
___ 4. Defenders
___ Fantastic Four
___ Justice League
___ 7. Justice Society
___ 8. Champions
___ Invaders
___ Secret Society of Super-Villains
Write-In_____
Abstain___ No Award___

FAVORITE NON-NEWSSTAND COMIC

___ 1. Abstain---
___ 2. Star*Reach
___ 3. Amazing World of DC Comics
___ 4. The First Kingdom
___ 5. Quack
___ 6. Sally Forth
___ 7. Menomenee Falls Gazette
___ Tim Corrigan's Superhero Comics
___ Witzend
___ 10. Mediascene
Write-in_____
Abstain___ No Award___

FAVORITE FANZINE

___ 1. The Buyer's Guide
___ The Comic Reader
___ 3. Abstain---
___ 4. RBCC
___ 5. Fandom Funnies
___ 6. Fans Of Central Jersey
___ The Comic Journal (TNJ)
___ 7. Wowiekazowie!
___ 8. Compass
___ DFCFR
___ The Legion Outpost
___ Tim Corrigan's Superhero Comics Treatise On Reality
Write-in_____
Abstain___ No Award___

FAVORITE FAN WRITER

___ 1. Abstain---
___ 2. Don & Maggie Thompson
___ 3. Murray Bishoff
___ 4. Don Rosa
___ 5. Jay Zilber
___ 6. Dwight Decker
___ 7. Harry Broertjes
___ Gary Brown
___ Shel Dorf
___ Bob Rodi
___ Mike Tiefenbacher
Write-in_____
Abstain___ No Award___

FAVORITE FAN ARTIST

___ 1. Abstain---
___ 2. Don Rosa
___ 3. Alan Hutchinson
___ 4. Steve Fahian
___ Bob Gould
___ Alan Hanley
___ 7. Mike Zeck
___ 8. Tim Corrigan
___ George Erling
___ Ron Harris
___ Mercy Van Vlack
Write-in_____
Abstain___ No Award___

NAME _____

ADDRESS _____

_____

SOURCE OF BALLOT * RBCC

SIGNATURE _____

BIRTH DATE (optional) _____

FROM DF: Predictions of a sparse turnout for the Nominating Ballot were, unfortunately, quite accurate. Considering the lateness of the ballot, though, (and a lack of proper coordination on my part), it might have been worse. Hopefully the narrowing of choices will bring a better participation in the Final Ballot voting. The results of this year's voting will be out with the '77 Nominating Ballot, sometime in October. (along with last year's greatly-delayed results) DF

•VOTE SOURCES•

TBG-BB	139
SASE/DF	29
J. BAILS	11
INTERLAC	10
APA-5	9
Capa-alpha	9
IFICC NL	2
RBCC (late)	2
total	211

* The CAFA Awards were established to provide recognition and encouragement for producers of high-quality work in comics and fandom. By expressing your opinions on the relative merits of comics productions, you have shown that you are concerned with the quality of these productions. Thanks for your support!

Don Fortier, Acting Administrator, CAFA, for Mark Gasper and Ken Gale, Administrators

MARVEL, D.C. COMIX '60s - '70s. COLLECTOR THINNING COLLECTION THAT INCLUDES MANY EARLY MARVEL HEROS AT ATTRACTIVE PRICES(NO GOLDEN). WILL AISO TRADE FOR RADIO TRANSCRIPTIONS OF CLASSICAL MUSIC BROADCASTS, ALL FORMATS. SASE TO: JOE SALERNO, 5651 INWOOD, HOUSTON, TEXAS, 77056.

BUBBLE GUM CARDS FOR SALE - Full and part sets: SPACE: 1999 (1st season), KING KONG (new version), PLANET OF THE APES (TV series), THE BIONIC WOMAN (Lindsay Wagner)
WANTED: Anything on SPACE: 1999, LOST IN SPACE, I.T.C. Productions.
CONTACT: Marvin Shaibe, 120 Dufferin Street, Hamilton, Ontario, Canada L8S 3N6

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"A HISTORY OF SHOWS ~~MM-MM~~ PA...

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1. details of popular shows, which includes catch phrases and other interesting sideline info
2. what shows were first on radio, the pilot movies and spin-off's
3. number of shows made, number currently available, running time, B&W or color, storyline
4. cast listings along with cast changes
5. cross index listing of stars so you know what shows they were on
6. cartoons are deeply research
7. review of t.v. practices
8. where and how to complain
9. jokes
10. how to write to your favorite (weather doing the show now, or out of the past)

MISSED: ODDBALL FACTS. Want gossip to do a small sassy on the popular shows. Important help will be acknowledged in the book.

SAMPLE LISTING FROM THE BOOK

ON
HAVE GUN --
WILL TRAVEL

One of the most popular westerns on t.v. Storyline: Adventures of a suave gun-for-hire who works out of the Hotel Carlton, in the 1870's San Francisco. Paladin, a former Confederate cavalry officer, fights a never ending battle for law and justice. As a professional gunman, he hires his guns to people who are unable to protect themselves . . . from lumber camps to grape fields . . . from moonshiners to Chinese being threatened in a Tong War.

Paladin was marked by a black hat, black pants, black shirt and a calling card that bore the symbol of a white chess piece . . . the Knight. Students of history will recognize the name "Paladin" as the name given to the legendary twelve knights of Charlemagne, who were the paragons of chivalry, championing some heroic cause or objective. His discriminating tastes . . . Keats's poetry . . . Chateau Haut-Brion . . . Ming porcelain . . . counpeted with his gun for his affection.

The series ran from 14 September 1957 to 21 September 1963, was distinguished by an outstanding stable of intriguing scripts. In all, there were 225 episodes, of which only 156 are in syndication today (the full 225 are available in export). Each program ran 26 minutes, 39 seconds with 3 minutes and 30 seconds of commercials. All were shot on black and white 16mm. Went into syndication in 1963, and export. Export sales total 23 countries. Owner: CBS TV NETWORK

Victor De Costa, a Rhode Island rodeo cowboy, claimed CBS stole his act complete with black cowboy outfit, chess symbol and even the name HAVE GUN -- WILL TRAVEL. He won one court decision but CBS appealed and won a reversal in 1975. Judge pointed out in the reversal that De Costa never claimed the CBS t.v. show hurt his rodeo act until after the series was off the air for a number of years.

There were a series of Dell comic books adapting the stories from the series with Alex Toth art. Also Frank G. Robertson wrote A MAN CALLED PALADIN in 1963 (based on the t.v. series).

CAST LISTING:

Paladin	Richard Boone
Hey Boy	Kam Tong
Hey Girl	no cards this and HAVE GUN -- WILL TRAVEL.	Lisa Lu
Mr. McGuntis, the Hotel Manager	Olan Soule'

THEME SONG WAS SUNG BY JOHNNY WESTERN. "THE BALLAD OF PALADIN" IS STILL A POPULAR FAVORITE. ALSO THERE WAS A RADIO SERIES (JOHN DENNER AS PALADIN).

RADIO SERIES RAN ON CBS RADIO FROM 23 MARCH 1958 TO 22 MAY 1960.

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Hand-painted by Jay Ward artists! Any scene, any Jay Ward cartoon characters! He'll even add a personal message if you tell him what to say. Each cel is 10" by 13". For each additional character over two, add $1.00.

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6) Bullwinkle (Note)
7) Dudley Do-Right (Note)

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(5) (2) (1) (3) (4) (6) (7)

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Two hours

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#8ST - "WHERE NO MAN HAS GONE BEFORE"

#9ST - "SHORE LEAVE"

#10ST - "ARENA"

#11ST - "FOR WHOM GODS DESTROY"

#12ST - "WINK OF AN EYE"

#13ST - "THE CLOUD MINDERS"

#14ST - "REQUIEM FOR METHUSELAH"

#15ST - "ALL OUR YESTERDAYS"

#16ST - "THE EMPATH"

#17ST - "THE SAVAGE CURTAIN"

#18ST - "THE DEADLY YEARS"

#20ST - "THE ENEMY WITHIN"

#21ST - "THE MAN TRAP"

#22ST - "THE NAKED TIME"

#23ST - "WHAT ARE LITTLE GIRLS MADE OF"

#24ST - "THE ENTERPRISE INCIDENT"

#25ST - "AND THE CHILDREN SHALL LEAD"

#26ST - "SPOCK'S BRAIN"

#27ST - "SPACE SEED"

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#30ST - "CATSPAW"

#31ST - "FRIDAY'S CHILD"

#32ST - "WHO MORNS FOR ADONIS?"

#33ST - "THE DOOMSDAY MACHINE"

#34ST - "WOLF IN THE FOLD"

#35ST - "ELAAN OF TROYIUS"

#36ST - "THE CORBONITE MANEUVER"

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#2SF - "The Night Stalker" (movie)
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Total 2 hours

#4SF - "Planet Earth" (movie)
2 hours

#5SF - TWILIGHT ZONE
"To Serve Man"
"Nightmare at 20,000 feet" (stars William Shatner)

#6SF - TWILIGHT ZONE
"And When The Sky Was Opened"
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3 hours

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#1LT - "DEMON WITH A GLASS HAND"

#2LT - "GALAXY BEING"

#3LT - "ONE HUNDRED DAYS OF THE DRAGON"

#4LT - "MAN WITH THE POWER"

#5LT - "ARCHITECTS OF FEAR"

#6LT - "THE SIXTH FINGER"

#7LT - "THE ZANTI MISFITS"

#8LT - "THE MICE"

#9LT - "NIGHTMARE"

#10LT - "THE INVISIBLE ENEMY"

#11LT - "ADAM LINK, ROBOT"

#12LT - "SOLDIER"

#13LT - "TOURIST ATTRACTION"

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"Journey To The Center Of The Earth"
"Fantastic Voyage"
4 hours

44C - MOVIE CLASSICS
"War Of The Worlds"
"The Time Machine"
4 hours

45C - MOVIE CLASSICS
"King Kong"
"The Thing"
"Island Of Lost Souls"
4 hours

46C - MOVIE CLASSICS
"7TH Voyage Of Sinbad"
"Planet Of The Apes"
4 hours

47C - MOVIE CLASSICS
"Silent Running"
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4 hours

48C - MOVIE CLASSICS
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